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**Sixth Graders Do-Si-Do**

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# THE RHYTHMIC PROGRAM FOR ELEMENTARY SCHOOLS

By  
GRACE FIELDER  
Supervisor of Physical Education  
FORT WAYNE, INDIANA

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*Dedicated to  
my  
Mother and Father*





## PREFACE

This book is planned and produced for classroom teachers and supervisors in elementary schools; it is intended to serve as a textbook in colleges and universities for such courses as methods of teaching rhythms in elementary schools. It is a combination of teaching suggestions and material arranged in the order of increasing complexity for maturing children. It was the desire of the author to make the book comprehensive so as to enable the teacher to present a broad rhythmic program. The material is not highly technical so that it may be understandable to the nonspecialist. The music is simple so that it may be used by others than proficient musicians.

The author would like to give particular thanks to Dr. Edna Willis, Professor of Physical Education at the University of Colorado, Boulder, Colorado, and to Miss Grace Woody, Associate Professor of Physical Education at Ball State Teachers College, Muncie, Indiana, for their encouragement and cooperation.

GRACE FIELDER

Fort Wayne, Indiana



## FOREWORD

It is refreshing to see a book which embodies the various phases of a well-rounded program of rhythmic activities. It suggests time for each phase and shows the interdependence of all. It also demonstrates the possibilities of continuity and the relatedness of previous learnings with new learnings which grow in complexity as children develop greater insights. There is no other reference which so well explains the program of rhythm for the elementary grades.

The analysis of pattern and design of music (Chapter III) will be of benefit to any teachers, but especially to those who do not have the background of experience in music education. The combination of record lists, music, dances and their description will be of inestimable value to both the teacher of physical education and the classroom teacher who wishes to establish a well-balanced program of rhythmic.

The more important contributions to the teachers will be the timely suggestions of procedure which illuminate various chapters but are concentrated in Chapter VI, Principles and Methods of Teaching. The emphasis upon kindness, patience, encouragement, quietness, understanding, "no scold" in voice or manner portrays the type of teacher who approaches creative experience in a way to encourage the inner growth of the child. Watching the "lovely things" other children do is a good way to nurture appreciation and stimulate the feeling of freedom to express one's own ideas. Such suggestions for method affirm a respect for personality and willingness to watch and wait for individual growth. Furthermore, these suggestions state the distinguishing qualities of creative teaching.

The suggestions for a "happy situation," for discussion, and for coeducation are very important contributions to physical education which have not yet received adequate attention in program planning. The "happy situation" would tend to develop good responses, but if developed through an exchange of ideas and discussion, greater meaning would ensue. Sports and their resultant rivalry have separated boys and girls in play activities. The possibilities for aiding their social adjustments through happy play in the gymnasium have yet to become as widely accepted in practice as is desirable.

Another view of the contributions made by this book is the perpetuation of our folk heritage in the dances which have been a colorful part of the blending of other cultures in American life.

This book is a significant contribution to the literature in physical education. It is clearly organized and combines all phases of rhythm in convenient and usable form. The author is well qualified to write this plan. She is a skillful pianist with a fine background in music education and a successful teacher who has demonstrated the effectiveness of the methods she so well describes.

No program of physical education is a well-balanced one until the opportunities for competitive play are extended so that a greater number of pupils may enjoy this stimulating experience; until all phases (games, self-testing, modified team games, and rhythm) receive their proportion of time in curricular planning. May this book be another argument to administrators and teachers in more firmly establishing the facet of rhythm in the well-rounded program of activities which partake of the essence of play and contribute to that delight in childhood.

GRACE WOODY,

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Ball State Teachers College, Muncie, Indiana



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# CHAPTER I

## HISTORY OF DANCING

### I. The Dance in European Countries and the Near East

#### A. Primitive Period

1. Purpose of dance
  - a. Means of expression
  - b. Means of communication
2. Types of dances
  - a. Religious
  - b. Dramatic
  - c. Imitative

#### B. Ancient Period

1. Purpose of dance
  - a. Means of expression
  - b. Benefits to body and mind
2. Types of dances
  - a. Spectacular dances for the theater
  - b. Dramatic dances for religious occasions
  - c. Folk dances

#### C. Middle Ages

1. Purpose of dance
  - a. Means of expression
  - b. Form of celebration
  - c. Form of entertainment
2. Types of dances
  - a. Ballet
  - b. Folk dances

#### D. Renaissance Period

1. Purpose of dance
  - a. Means of expression
  - b. Form of entertainment
  - c. Form of relaxation
2. Types of dances
  - a. Folk dances
  - b. Beginning of mixed-couple dancing

#### E. Post-French Revolutionary Period

1. Purpose of dance
  - a. Form of entertainment
  - b. Means of expression
  - c. Creation of an art form
2. Types of dances
  - a. Romantic ballet
  - b. Folk dances

### II. The Dance in America

#### A. Purpose of dance

1. Means of expression
2. Form of entertainment
3. Form of relaxation
4. Form of emotional release
5. Form of recreation
6. Form of exercise
7. Form of neuromuscular development

#### B. Types of dances

1. Indian dances
2. Folk dances
3. Modern
4. Social
5. Clog
6. Ballet



DANCING has woven an interesting and varied pattern throughout the pages of history. The dancing of today adds colorful threads to the design. Man has always danced and always will! Like music, art, poetry, and literature, dancing is one of the arts that will live forever.

To know the history of any subject gives one a greater understanding for that particular subject. Appreciation and respect for dancing are gained in tracing the history of dancing from its earliest beginnings in primitive times to its present-day status as a part of the curriculum in the modern school.

Every race of people has had some form of rhythmic expression that has varied in concept through the ages. It had its earliest beginnings in primitive times as a spontaneous expression of the feelings of the people and was not a form of entertainment as was true in later years. The dances of primitive people were ritual acts performed by the whole group with no division between performers and audience.

The word "dance" seems to come from the French word "danse" and is of obscure origin. It is connected with the High German word "danson" meaning "to stretch." Sachs says, "The dance is the mother of the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at once in time and space." As primitive people had not learned enough about musical tones to compose songs or develop even the simplest tools for expressing ideas in writing, painting, or sculpture, they relied upon dancing for the expression of their ideas. Sometimes the expression was one of joy, or thankfulness for food, rain, and sun. The primitive dances were closely associated with prayer. These people believed the dance had magic power which could make the sun shine, the rain fall, or assure them success in the hunt and war. They also believed it had the power to cure the sick and destroy enemies.

The dancing of primitive times interpreted different phases of the life of the individual and could be divided, according to H'Doubler,<sup>2</sup> into three main groups: the religious dances, the dramatic presentations of love and war, and the imitative dances of animals, forces of nature, and gods. Tribes welcomed the newborn child with a dance. Each new development of his life, the coming of age, his marriage, and his death was an occasion for a special dance. In these early days dance gained its major importance from its function as an important part of the social and religious life.

With the approach of civilization man learned other means than dance for the communication of feelings—dance was no longer a primary means of expression. It continued, however, as one of the fine arts in the expression of thought and emotion. In the ancient period of history dance was a part of the Egyptian and Greek culture. In a reference<sup>3</sup> regarding the dance of Egypt, we find that the use of dance in religious ritual was recorded in Egyptian carvings of six

<sup>1</sup> Curt Sachs, *World History of the Dance*. p. 3.

<sup>2</sup> Margaret H'Doubler, *Dance*. pp. 5-11.

<sup>3</sup> "America and the Dance," *Building America*. pp. 229-230.

thousand years ago. Dancers and musicians were depicted in their paintings. At the height of the Egyptian civilization the priests performed in secret the "Dance of the Stars." Women dancers were connected with the temple, and each year a festival was held in which the legend of the death and resurrection of the god, "Osirus," was re-enacted with dramatic dancing.

During this ancient period the philosophers of Greece taught the dance to their pupils for its effect on the body and mind. They felt it was a means of giving soldiers fine carriage, agility, and health. As far back as six thousand years ago in Greece there were spectacular dances for the theater and dramatic dances concerned with the enactment of legends. There were dances for every religious occasion and for the training of soldiers. It was in Greece that the first form of musical accompaniment was used. Among the famous Greek philosophers who favored dancing was Aristotle,<sup>4</sup> who said the dance was valuable because it mirrored the manners and actions of the men of various periods.

The human race advanced in many ways during the ancient period. Music and poetry were spreading widely, yet the need for dancing continued to be felt. In some periods of history dancing was favored by the church—at other times the opinion of the church was reversed. The early Christians favored religious dancing, but the extremists gradually regarded it as unsuitable to the solemnity of the church, and in 744 a papal decree abolished all dancing in churches.<sup>5</sup>

The decline of the ancient civilization was marked by the fall of the Graeco-Roman Culture. The transformation of the Roman Empire into a Christian Empire effected a complete change in the philosophy of mankind. The social values and moral concepts were greatly changed. With Christianity the emphasis was transferred from this world to the world after death, and sharp distinctions were drawn between good and evil, mind and body, spirituality and sensuality. Anything calling particular attention to the body was considered sinful, and for that reason dancing was frowned upon. At this time folk dances, a term used to designate the dance forms of the peasant classes, became a part of the already existing forms of dance. The church banished the professional stage as a form of entertainment at this time, but it was not able to completely abolish the folk dances.

During the Middle Ages, Continental Europe presented a most highly unified culture pattern. It was in this period that dancing began to emerge as an art and as a form of entertainment. The ballet emerged as a new type of dancing during this period. It consisted of a plot or story expressed through dancing, combined with music, settings, and costume. The first ballet performance was the "Ballet Comique de la Reine" given in Paris at the Court of Henry II and Catherine de Medicii in 1581.<sup>6</sup> Ballet reached its peak during the reign of Louis XIV when he became so interested he founded a school for the training of dancers.<sup>7</sup>

An important development at this time was the establishment of the Paris

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<sup>4</sup> Lillian Eichler Watson, *Customs of Mankind*. p. 49.

<sup>5</sup> *Ibid.*, p. 471.

<sup>6</sup> Anatole Chujoy, *The Dance Encyclopedia*. p. 229.

<sup>7</sup> *Ibid.*, p. 230.



Opera and, in conjunction with it, an Academy of Music and Dance. Here the first professional dance troupe was organized which performed as a regular part of the Paris Opera.

Duggan, Schlottmann, and Rutledge<sup>\*</sup> describe one of the most interesting and colorful festivals in history—the May Day which reached its peak of popularity during the Middle Ages. This celebration had its origin in both the Druidic rites of the early Celts in the northern sections of the islands—Ireland, Scotland and Northern England—and in the pagan Roman Floralia introduced to the Anglo-Saxons of Southern England at the time of the Roman invasion of these countries. The celebration began with expeditions to the woods to gather boughs and flowers to decorate houses and shops and to get the tree that would be used as the Maypole. The Maypole was set up usually in the center of the village and decorated with flowers and ribbons. The May Queen was crowned and the day was spent in dancing and competitive sports. In many places this delightful custom is still observed.

The Renaissance period in history was characterized by a thirst for knowledge, learning and culture. The transition from the Middle Ages to modern times began in Italy in the fourteenth century and swept over Europe in the fifteenth and sixteenth centuries. Instrumental music, instead of singing, became the popular form of accompaniment for dancing. The dances of this period were varied—some were lively and gay. The minuet and gavotte were popular at this time. Although the minuet was not French in origin, it was brought to the highest point of perfection in the French court in 1650. Square formations were added at this time to the already popular ring formations for dancing.

Mixed-couple dancing was first noted in the Renaissance period, and Sachs<sup>\*</sup> gives an account of its beginning. In tribal dances of the basic cultures the dances were either performed by men alone or women alone. In the high monotheistic religions—Judaism, Christianity, and Islam—the mixed dance was either strongly disapproved or forbidden. The rabbis of the Middle Ages permitted only husband and wife, brother and sister, and father and daughter to dance together. In 1665, at the arrival in Smyrna of the iconoclastic Sabati Zewi, the false messiah, men and women danced together for the first time.

In the period following the French Revolution, Italy replaced France as the dance center of Europe. Here the Imperial Academy of Dancing and Pantomime produced teachers, dancers, and choreographers who ushered in the age of the romantic ballet in Europe. Along with the development of the ballet, the folk dances became a vital and expressive art as each generation learned from the preceding one. The art of dancing developed quickly during the seventeenth and eighteenth centuries.

Dancing was developing its many forms in the West, yet the East too was developing its forms of dance. The ritual dances and mimetic dances were a part

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<sup>\*</sup> Duggan, Schlottmann, and Rutledge, *The Teaching of Folk Dance*. pp. 89-90.

<sup>\*</sup> Curt Sachs, *World History of the Dance*. p. 174.

of the lives of the people in India, China, and Japan. "As far back as the fifth century A. D. the rules of Indian dance had been set down in the 'Natya Sastra' of Bharata and the 'Aohinaya Darpona' of Nandikesvara, rules which have governed the classic dance of India ever since."<sup>10</sup> According to La Meri<sup>11</sup> the dance of the East is far more an integral part of living than it is in the West. It is an expression of worship—a highly developed, royally patronized stage art.

Dancing was also a part of life in America from the earliest beginnings. The first dances here were those of the Indians and were usually performed around the campfire in solicitation to the gods for rain or sun, for deliverance from illness or pestilence, and for success in warfare. During the Revolutionary years singing games (often called play-party games) and folk dances were very popular with the Colonists.

A little more than fifty years ago a new kind of dance came into existence. Although it was first called "Natural Dance" it later evolved into the "Modern Dance" of today. This new kind of dance differed from ballet in that it had no set vocabulary of movement. According to Terry,<sup>12</sup> Isadora Duncan and Ruth St. Denis were the first leaders of what he terms "Modern Dance." St. Denis found materials in the ritual dances of the Orient and Duncan found inspiration in the dances of Greece. Then came such leaders as Mary Wigman in Europe and Martha Graham, Doris Humphrey, and Hanya Holm in America to expand and clarify the principles of modern dance.

The social dancing of today had its roots in the primitive dances of the past. The beginning of social dancing is usually considered to be the dances performed by couples and having no pantomimic themes. These were mentioned earlier as having their beginning in the Renaissance period. The social dances of the sixteenth century were usually danced in a ring and were quite lively. In contrast to these were the social dances of the seventeenth century which were of a more dignified nature. The English country dance, which had become popular, found its way into France and became the "contradanse" of the eighteenth century. The Quadrille form was used in the dances of the nineteenth century. The Polka was first introduced in 1840. "Stemming from the sixteenth century volta was the waltz which spread like a contagion, and in many forms has dominated the ballroom floor for over a hundred years."<sup>13</sup>

In the social dancing of the twentieth century each couple dances its own steps and pattern with no particular relation to the other couples on the floor. Social dancing is greatly influenced by the syncopated popular music.

The first professional dancers in America were Irish clog dances. There has been a fusion of the clog dances with the shuffle dances of the American Negro. The recreational clogs and shuffles of the Negro were adapted to the stage and

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<sup>10</sup> Chujoy, *op. cit.*, p. 240.

<sup>11</sup> *Ibid.*, p. 340.

<sup>12</sup> *Ibid.*, p. 309.

<sup>13</sup> *Ibid.*, pp. 433-34.



called "buck-and-wing." They were especially popular in vaudeville and musical comedy.

Folk dancing has been included in the program of some schools and playgrounds of America since 1905.<sup>14</sup> The American Folk-Dance Society was established in 1916 to study, encourage, and preserve the folk dance of the races in America and to teach and popularize those especially adapted for general use.<sup>15</sup> It also serves as a clearinghouse for authentic information on the subject. The 1940's have been characterized by much interest and enthusiasm in folk dancing. This folk dancing includes various forms—square dancing, play-party games, and singing games.

During the last quarter of a century, educators have begun to feel that dancing should be a part of a well-rounded educational program for all children. The numerous values of the dance in education are being recognized—the contribution to the mental, social, and physical health of the child. The dance has fared better in the colleges and universities than it has in the elementary and secondary schools. It is steadily making headway in the school systems.

Some of the types of dancing existing in America today are ballet, modern dance, social dance, tap and soft-shoe, and folk dance. The types of dances that have gained rapidly in popularity in the schools during the past ten years are modern dance and folk dance.

Dancing has been briefly traced through the pages of history. Like the other arts its popularity has been of varying quality, yet it has survived the passing of the years.

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<sup>14</sup> Elizabeth Burchenal, *Folk Dances From Old Home Lands*. p. ix.

<sup>15</sup> Elizabeth Burchenal, *Dances of the People*. Preface.



## CHAPTER II

# RHYTHM AND RHYTHMIC EXPERIENCE

### A. Rhythm

1. Definition
2. Characteristics
3. Importance
4. Elements
  - a. Tempo
  - b. Duration
  - c. Meter
  - d. Rhythmic pattern
  - e. Phrase
  - f. Accent

### B. Rhythmic experience

1. Innate capacity of individual for
2. Types
  - a. Undirected
  - b. Semidirected
  - c. Directed

THE child experiences rhythm in his everyday life—the rhythm of growth of plants and animals; the rhythm of nature, wind, and rain; the rhythm of the seasons, spring, summer, autumn, and winter; the rhythm of sounds, machines in the street, airplanes in the air, the ticking of a clock, the purr of the kitten in his lap. He encounters rhythm in the verses and poems that he chants or that are read to him. The primary reason that Mother Goose rhymes are so thoroughly enjoyed by children is the appealing rhythm that evolves from the repetition of syllables, words, phrases, and sentences. The child likes rhythmic sounds and rhythmic feeling long before he has a conscious awareness of rhythm.

The word “rhythm” comes from the Greek word “rhythmos,” which means “measured motion” and is akin to the Greek word “rhein,” meaning “to flow.” According to H'Doubler,<sup>1</sup> “Rhythm is measured energy. It is action and rest, control, and release. Therefore, it is a constant law of all muscular movement.”

A study of the functioning of the body shows the importance of rhythm. According to Driver,<sup>2</sup> body rhythms are based upon a movement of contraction, followed by relaxation. Examples of body rhythms are seen in the digestive processes, the heartbeat, and the inhalation and exhalation that constitutes breathing. Even the general body health is rhythmical, and a sick or nervous child is one whose rhythmic health pattern is broken or irregular.

Rhythm is an important part of life and is encountered in larger forms as the rhythm of the seasons, the rhythm of the tide of the oceans, and the rhythm

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<sup>1</sup> Margaret H'Doubler, *Rhythmic Form and Analysis*. p. 3.

<sup>2</sup> Ann Driver, *Music and Movement*. p. 3.

of darkness and light. Coleman<sup>3</sup> says that it is a noteworthy fact that all effort is easier and less tiring when done rhythmically. There is something in the swing of rhythmic effort that carries it on of its own impetus, thus saving human energy.

A characteristic of rhythm is that it is a grouping or organization about some central thing that gives it shape. It is important to think of this shape as a moving thing rather than a composite of small mathematical parts. Sometimes the listener becomes so engrossed in the underlying pulse (the beat) that he loses sight of the rhythmic "whole." The rhythmic "whole" can be likened to the sea, and the underlying pulse, or beat, to the recurring waves. The waves are a part of the sea, but only one of the many elements. The beat is most certainly a necessary element in music, but there are many other important elements of rhythm. O'Donnell<sup>4</sup> gives the following: (1) Tempo—the rate of speed at which the composition is played. (2) Duration—the length of time interval from long to short. The length of time interval gives a feeling of even or uneven rhythm. (3) Meter—sometimes called the primary rhythm. The underlying beats are grouped by accent into measures of different lengths. There are two basic meters, duple and triple, and all others are built upon combinations of these. (4) Rhythmic pattern—this is called the secondary rhythm, or note rhythm. (5) Phrase—a musical sentence usually four to eight measures in length. (6) Accent—the stress or emphasis given to one or more beats in a measure. It is the combination of all these elements that results in the rhythm.

How is rhythm experienced? Mursell<sup>5</sup> says that we experience rhythm in terms of bodily movement, of muscular stress and relaxation. For the beginning experience, large movements are better and easier than smaller ones. Smooth, continuous movement is preferable to broken, jerky movement and coordinated movement is preferable to that of a single arm or part of the body. Movement that is chosen and created by the child is better than movement in an imposed, stereotyped pattern.

In "rhythmic activities" there is an experiencing of rhythm with music or rhythmical sounds as accompaniment. The elements of time and meter, form and phrasing play an important part in rhythmic experience. Some of the rhythmic activities are spontaneous and creative experiences on the part of the child, while others are executions of patterns.

According to Waterman<sup>6</sup> one of the most complete and simple experiences teachers can offer children is that of rhythmic experience. The child is not using an unfamiliar instrument but his own body as a means of expression. Every child should enjoy the experience of discovering the many movements of which his body is capable. The desire for creative expression is in everyone and is especially strong in children.

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<sup>3</sup> Satis Coleman, *Creative Music for Children*. pp. 86-87.

<sup>4</sup> Mary O'Donnell, *Creative Dance for Children*. p. 75.

<sup>5</sup> James Mursell, *Music in American Schools*. p. 211.

<sup>6</sup> Elizabeth Waterman, *The Rhythm Book*. p. 8.



Children are quick to respond to the stimulus of music if they are given opportunity and encouraged by the teacher. What joy to the child to follow the thread of his imagination, to lose completely his identity in the dreams of childhood through his response to the lure of music!

Although not every child is born with the same rhythmic sense or capacity for rhythm, it is possible to develop within the child a keener awareness of rhythm and a stronger rhythmic sense. For that reason the teacher should not have a set standard and expect each child to measure up to it. Along with the inborn capacity of rhythm there are various mental and social qualities that may act as assets or stumbling blocks for complete freedom of outward expression. At this time the kind, understanding teacher may be invaluable in assisting the child to overcome these mental and emotional blocks.

Rhythmic experiences may be grouped into three types: (1) Undirected experiences. These include experiences in which the response to the stimulus is natural, original, imaginative, and creative, and in which there is no previous explanation or discussion. (2) Semidirected experiences. These include experiences in which movements or interpretations are suggested. The suggestion may come from the teacher or a child, or it may come as a result of group discussion. (3) Directed experiences. These include experiences in the more complex rhythmic activities as folk dances, square dances, and singing games, and are patterns that are learned through discussion, observation, and imitation.

Beginning with the most simple rhythmic activities the children should have opportunities for rhythmic expression based on simple experiences and progressing to the more complex forms. The well-balanced rhythmic program includes many opportunities in the three types of experiences. With this plan there should be a steady growth and development of coordination, sense of rhythm, and response to rhythm within the child.

## CHAPTER III

### PATTERN AND DESIGN OF MUSIC

- A. Discussion of the structure of music
  - 1. Melodic
  - 2. Harmonic
  - 3. Rhythmic
- B. Discussion of musical terms
  - 1. Beats
  - 2. Measure
  - 3. Phrase
- C. Discussion of the design of music
  - 1. Similar melody
  - 2. Contrasting melody
  - 3. Musical forms
    - a. A, B, C
    - b. A, B, A
- D. Discussion of musical notes and their values
  - 1.  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  time signatures
    - a. Quarter note
    - b. Eighth note
    - c. Sixteenth note
    - d. Dotted note
  - 2.  $\frac{6}{8}$  time signature
    - a. Eighth note
    - b. Dotted quarter note

TO be able to teach rhythmic activities competently, it is necessary to have some understanding of music. This understanding should be based upon a knowledge of the pattern and design of music. H'Doubler gives the following explanation of music:

Music may be thought of as the organization of sound. This organization is a combination of three things. Melodic Structure, or variations in pitch; Harmonic Structure, or combinations of pitch; Rhythmic Structure, or the organization of temporal and intensity values.<sup>1</sup>

Although the above explanation is true of music heard now, music has not always had these three characteristics. In primitive times the music was wholly rhythmical—the beating of one object against another at certain intervals. Later, melody was added to the rhythmic sounds. Harmony was the last of the three to be added. It is the combination of these three elements that is heard in the music of today.

The beat is a unit of measure in music. “The beat is the underlying pulse

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<sup>1</sup> Margaret H'Doubler, *Rhythmic Form and Analysis*. p. 5.



continuing with equal duration and force, and serving as the constant unit of measure upon which all rhythmic structure depends.”<sup>2</sup> Beats are grouped into a certain number of units called “measures.” By putting together a certain number of measures, usually four or eight, we have a musical sentence. This musical sentence is called a “phrase.” Each measure is an important part of the total phrase just as each word is an important part of the total sentence.

In each measure there is one or more notes played more loudly than the others. The playing of a note or chord more loudly than the preceding or following notes is called “accent.” The strongest accent usually falls on the first beat of the measure. Accent in music gives a strong rhythmical feeling.

All compositions are made up of phrases. Most phrases finish with a rest or with a note held a little longer than the preceding notes. Phrasing of this type is especially easy to recognize. The phrasing in the folk dance “English Harvester” on page 198 is easily recognized.

From phrases we go on to the larger parts of music, or the combination of several phrases. The music has a “melody” which may be described as the dominant voice part in a musical composition. When a melody recurs in the music it is called a “similar melody,” and when a new melody is introduced the latter is called a “contrasting melody.” In simple music used for rhythmic activities for children, the parts of music are short and usually are composed of a melody and a similar melody, or a contrasting melody. By learning to listen to these melodies the children learn that there is a pattern to music. Most music is composed of several melodies, yet one melody seems more important than the others and often occurs at different times throughout the composition. A composition consisting of three different melodies is said to be the A, B, C type. An example of the A, B, C type of composition is found in the music of the folk dance “Tretur” on page 207. This composition consists of three distinct melodies and each is different from the other. If a composition begins with a melody, then goes to a contrasting melody, finally returning to the original one, it is said to be the A, B, A pattern. An example of the A, B, A type of composition is found in the music for the “Ribbon Dance” on page 213.

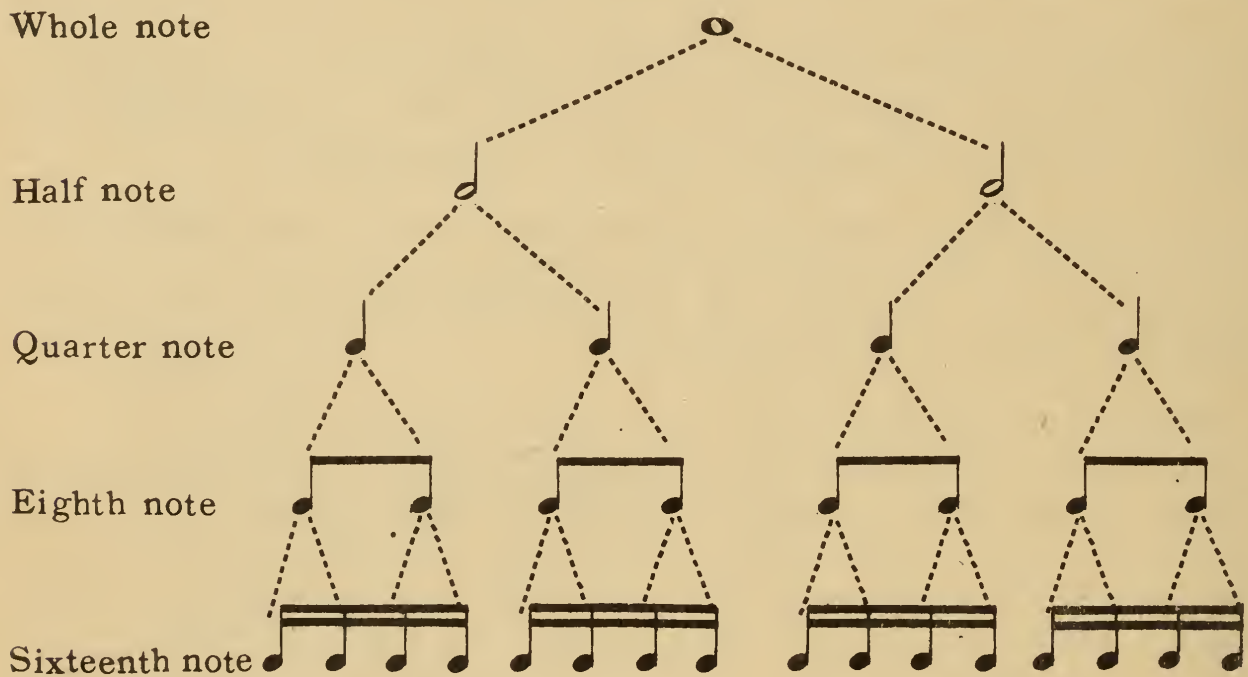
At the beginning of a composition there is a time signature which designates the rhythm of the composition. Some examples of the most commonly used time signatures are  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{2}{4}$ . The upper number of the time signature tells the number of beats in each measure and the lower number tells what kind of note receives a beat. If the time signature is  $\frac{3}{4}$ , there are three beats in each measure and a quarter note receives a beat. (The lower number four stands for a quarter note.) If the time signature is  $\frac{6}{8}$ , there are six beats to each measure and each eighth note receives a beat. However, compositions with  $\frac{6}{8}$  time signature are very often played with two beats to a measure. In this case the first, second, and

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<sup>2</sup> *Ibid.*, p. 6.

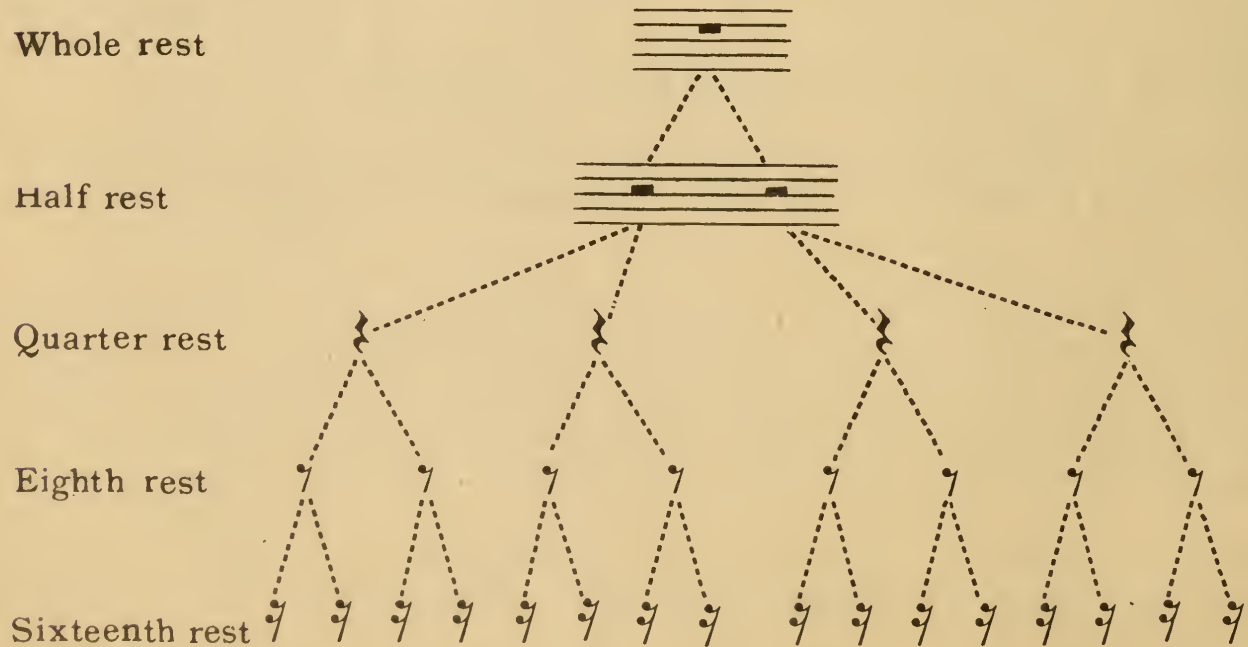


third beats are counted as the first beat and the fourth, fifth, and sixth are counted as the second beat. This rhythm is often used for non-locomotive forms of movement as swinging, swaying, rising, and falling. To be able to understand the time signature it is necessary to know something of the values of notes. The relationship of different note values to the whole note follows:



A dot after a note receives half of the value of the note. Thus, if a half note ♩ receives two beats, a dotted half note ♩. receives three beats.

In music there is a symbol called a rest which indicates silence. For each kind of note there is a corresponding rest. The relationship of the different rest values to the whole rest follows:



At the beginning of a composition there is usually a tempo marking. The “tempo” of music is the rate of speed at which the composition is played and is highly important for the success of the rhythmic activity. A brisk movement does not fit with music played “lento.” However, if the tempo marking is “allegro” the teacher knows the movement is to be brisk. The following table by Waterman should prove helpful in interpreting tempo markings.

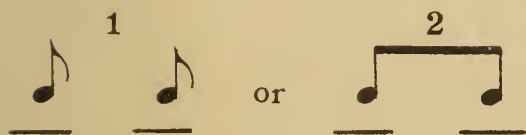
<i>Metronomically</i>	<i>Musically</i>	<i>Physically</i>
40- 70.....	Largo.....	Hesitatingly
70-100.....	Lento.....	Slowly
100-125.....	Adagio.....	Smoothly
125-150.....	Andante.....	Moderately
150-180.....	Allegro.....	Briskly
180-210.....	Presto.....	Hurriedly*

If the term “allegro” is found at the beginning of a composition, the music is played from 150 to 180 beats to a minute. When the music is played at this tempo the responding movement is brisk.

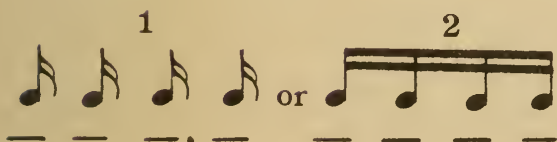
The following examples show the value of notes when the time signature is  $\frac{4}{4}$ ,  $\frac{3}{4}$ , or  $\frac{2}{4}$ :



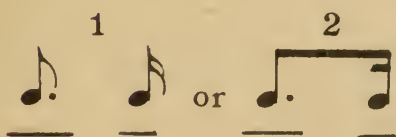
A quarter note receives one count. Quarter notes are suitable for walking, marching, jumping, or hopping. If the quarter notes are played legato (smoothly) they may be interpreted by smooth movement; whereas if they are played staccato (sharply) the interpretation may be hopping or jumping.



An eighth note receives a half beat. Eighth notes are played twice as fast as quarter notes. The corresponding movement may be a rapid walk or moderate run.



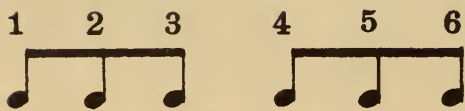
A sixteenth note receives one quarter of a beat. Sixteenth notes are played twice as fast as eighth notes and may be interpreted by a rapid run.



A dotted eighth note and the following sixteenth note receive one beat. The eighth note is held three times as long as the sixteenth note. This gives an uneven rhythm and is used for uneven forms of locomotion, as gallop, skip, or slide.

\* Elizabeth Waterman, *The Rhythm Book*. p. 13.

The following examples show the value of notes when the time signature is  $\frac{6}{8}$ :



or



An eighth note receives one beat if the music is played six beats to a measure. If the music is played two beats to a measure, there are three eighth notes to one beat (see page 27).

A dotted quarter note receives three beats if the music is played slowly. If the music is played two beats to a measure, a dotted quarter note receives one beat. When the music is played two beats to a measure it is especially suitable for swinging, swaying, and skating.

The beat, the phrasing, the melodic structure, and the other points discussed in this chapter are important elements in rhythmic activities. If the teacher does not understand the parts that make up the pattern and design of music, it is difficult for her to obtain the desired response from the children. Better results in interpretation are obtained by the teacher who has a clear understanding of the pattern and design of music.



## CHAPTER IV

### PROGRAM CONTENT

- A. Introduction
- B. Content of the rhythmic program
  - 1. Primary grades
    - a. Fundamental rhythms
      - (1) Movements of locomotion
        - (a) Even forms
        - (b) Uneven forms
      - (2) Movements of non-locomotion
    - b. Creative rhythms
      - (1) Dramatized
      - (2) Interpretive
    - c. Singing games
  - 2. Intermediate grades
    - a. Fundamental rhythms
      - (1) Movements of locomotion
        - (a) Even forms
        - (b) Uneven forms
      - (2) Movements of non-locomotion
    - b. Creative rhythms
      - (1) Individual creations
      - (2) Group compositions
    - c. Folk dances
      - (1) Singing games
      - (2) Square dances

#### Introduction

**T**HERE is a great variation within schools as to who will be responsible for the rhythmic program. It may be planned and taught by the elementary room teacher, or it may be the result of the combined efforts of the physical education teacher, the music teacher, and the room teacher. Regardless of whose responsibility it is, a selection of the activities cannot be made until the amount of time available for the rhythmic program is determined. After this is done the rhythmic activities for the year should be organized in such a manner that the result will be a full, well-balanced program. This well-balanced program will include the types of activities discussed in this chapter.

#### Program Content

The rhythmic program is made up of three types of activities:

- 1. Fundamental rhythms
- 2. Creative rhythms
- 3. Folk dances and singing games

A well-balanced program includes experiences in each of these three groups.

The material must be selected in such a way that there is a natural progression from the simple to the more difficult. Through methods used there is also a development and progression within the activities chosen. For example, a child may skip alone at first. Later, in other lessons, he skips with a partner and then with small groups. A next step in the development may be the combination of the skip with another movement. Many of the simple singing games include a skip along with other movements. The teaching of folk dances is another step in increasing the complexity of movement. Skipping is used in a variety of patterns in folk dances. It is not possible to predict at what age or grade these steps of development take place. Each teacher must study her own group of children and plan her choice of activities so as to provide for the development that is compatible with the maturity of the children. It is important that the teacher see this development of the simple to the more complex and the development of an activity in planning the work so that there is continuity throughout the rhythmic program.

Boys and girls should dance together in the elementary grades. If the rhythmic training is a continuous process from the first grade through the sixth grade, it is accepted as a regular part of the school life. This does not mean that there are no problems involved in teaching boys and girls together in grades four to six, regardless of background, but that the problems are not as many when the way has been paved with a background of rhythmic experience. The boy who "shows off" is often the one who is unskilled. If his previous rhythmic background has been of increasing development he will be familiar with the fundamental forms of movement as well as rhythmic patterns. Some boys in the intermediate grades are shy and embarrassed at dancing with girls. If boys and girls have been dancing together since the very beginning of their schooling, they will accept it as a natural thing.

Teaching rhythmic activities to mixed classes of boys and girls is a challenge to the teacher and requires great skill and ingenuity along with an understanding of children. To meet the varied interests of boys and girls the teacher must select interesting material that has appeal to both sexes. She must always be a "step ahead" of the group in order to forestall some problems before they arise and to cope with others as they arise. The discussion of organization in Chapter VI may help the teacher concerning these problems.

The program for the primary grades will include fundamental rhythms, singing games, and creative rhythms. (Most of the folk dances taught in the primary grades are those with words, and for that reason they are called singing games.) The fundamental rhythms are taught to the children in the primary grades for the purpose of developing ability in the motor skills. A child who is well skilled gains more pleasure and satisfaction from all activities. He can take his place in the group with confidence and be accepted for his contributions. These are things that create happiness for the growing child.

Creative rhythms should have a prominent place in the rhythmic program for the primary grades. Children of this age are highly imaginative and the



dramatized and pantomimic rhythms are especially appealing. There are opportunities for the correlation of the rhythmic activities with other activities and projects in the classroom. The “Train” rhythm on page 106 is appropriate if the children are learning about transportation. If spring and spring house cleaning are being discussed the “Spring Cleaning” rhythm on page 115 may be used. The “Indian Dance” on page 136 may be correlated with a unit of Indians.

Singing games are appealing to children in primary grades for their repetition in words, melody, and actions. There is a certain charm and joyousness when children sing as they play that is found in none of the other rhythmic activities.

The program for the intermediate grades will include the fundamental rhythms, creative rhythms, singing games, folk dances, and square dances. The fundamental rhythms, movements of locomotion and non-locomotion, are continued from the primary grades to the intermediate grades with increasing emphasis on composition. The children of this age are more interested in group interpretations than in individual interpretations. A skillful teacher can motivate the group to create many lovely patterns.

It has been a common belief that singing games are for children in the primary grades and that there is a lack of material for intermediate grades. There is much material available, including the “play-party games,” such as “Skip To My Lou” and “Paw-Paw Patch.” A singing game or dance in which there is an exchange of partners is called a “mixer.” “Captain Jinks,” “Skip To My Lou,” “Circassian Circle,” and many others are particularly appealing to children because they have the opportunity to exchange partners frequently.

The square dances are very popular with children in the fifth and sixth grades. Although they are well liked they should not supplant the interesting folk dances of other countries but rather should enrich and expand their experiences.

**Fundamental Rhythms**

The basic natural movements are the fundamental forms of locomotion and non-locomotion (or axial movements). These movements are referred to as fundamental rhythms. The locomotor movements are leg movements which propel the body into space from one place to another. The even and uneven forms of locomotion are shown in the following table:

<i>Even Forms of Locomotion</i>	<i>Uneven Forms of Locomotion</i>
Walking	Galloping
Running	Skipping
Jumping	Sliding
Hopping	
Leaping	

The pattern for the even rhythms is \_\_\_\_\_.

The pattern for the uneven rhythms is \_\_\_\_\_.

The types of non-locomotion, or axial movements, are movements in space with a fixed position or base. The position may be any one of the following: sitting, standing, kneeling, squatting, or lying. The forms of non-locomotion are shown in the following table:

### *Forms of Non-Locomotion*

Bending and stretching  
Turning and twisting  
Swinging and swaying  
Rising and falling

The fundamental rhythms are the working vocabulary of all forms of dance. They are basic skills that should be introduced in the first three grades, and continued in the fourth, fifth, and sixth grades with increasing emphasis on composition.

Walking is stepping from one foot to the other. The weight of the body is transferred from the heel to the ball of the foot with a rolling motion. The arms hang loosely at the sides and swing in a natural position. The body is in an upright position.

Skipping is performed by taking a step with one foot and then a small hop with the same foot. Then the child takes a step with the other foot and hops with that foot. The pattern of a skip is step, hop, step, hop, using alternate feet for each step-hop. (The step-hop is done quickly.) When teaching skipping stress a light, high skip, landing on the balls of the feet. The arms swing forward to shoulder height. When skipping on the left foot the right arm swings forward, and when skipping on the right foot the left arm swings forward. Many children go through a period of "one footed" skipping before they learn the true skip.

When galloping, the feet remain in the same position in relation to each other. The child steps forward on the right foot (weight on the ball of the foot) and slides the left foot up to the heel of the right foot. The weight of the body shifts then to the left foot, and the child steps forward again with the right foot and slides the left foot again to the heel of the right foot. Continue in this manner. The "leading foot" should be changed often, and this can be done with the phrasing of the music. The heels of both feet do not touch the floor when galloping. The hands may be in the position of holding the reins of a horse.

In the primary grades running is done on the toes with small steps. The elbows are bent and the right arm swings forward when stepping on the left foot. The left arm swings forward when stepping on the right foot. A leap run (usually introduced in the third grade) is slower and is performed with larger steps. There



is a spring from the right foot, and the left leg is extended before landing on the left foot. Sometimes the children run in place to music.

The movements of the body and feet are sideways when sliding. Step to the right side on the right foot and bring the left foot up to the side of the right foot. The weight of the body is shifted from the right foot to the left foot. Now the right foot is free to step again to the right, and again the left foot is brought up to the side of the right foot. The direction may be changed with the beginning of a new phrase. When moving to the left reverse the above directions. The weight of the body is on the balls of the feet and the heels do not touch the floor.

The forms of non-locomotion may be used as movements in themselves or in combinations with the forms of locomotion. They may also be used as forms of relaxation.

Bending and stretching may be performed while standing, kneeling, or sitting. The arms may be stretched overhead. There should be a feeling of stretching or extending of the body. Then the arms and body fold down and inward. The timing may be the same for both the bending and stretching. This may be varied by having the stretching done quickly and the bending done slowly.

Turning and twisting may be performed with the arms alone, with the arms and trunk, or with the entire body. The turning and twisting is around a central axis and the circles may increase or decrease in size.

Swinging and swaying may be done with the arms or upper trunk, with a fixed base. The movement may be from side to side or forward and backward.

Rising and falling may be a small movement of the head or some other part of the body. Often it includes the whole body. (See Chapter VI for methods of presentation.)

## **Creative Rhythms**

There are two types of creative rhythms. One type is the dramatized or pantomimic rhythms that are based on a plan, idea, poem, story, picture, or song. These creative rhythms are sometimes group interpretations in the sense that each child interprets some part of the group composition. The dramatizations of the Mother Goose rhymes and stories are an example of group composition. A picture that is shown and a poem that is spoken are other means of inspiring group interpretations. This type of creative rhythms should include discussion and contributions on the part of the group and an evaluation of results. In this type of creative rhythms, the idea or plan usually precedes the listening to or selection of the music. Sometimes the teacher may have the music selected, and at other times she may play several compositions and let the children choose the most appropriate one.

The second type of creative rhythms is that in which the music comes first and the child's individual interpretation follows. Dances of this type are an ex-

pression of the ideas and thoughts within the child. The dances of each child are different from the other dances of members of the group.

There is a difference between children's dancing fundamental rhythms and dancing creative rhythms. There is also a difference between the dancing of folk dances and singing games, in which children learn certain designated steps and patterns, and creative rhythms. In creative rhythms, ideas and thoughts are interpreted through movement. Just as there is a difference in this type of dancing and the other types, there is also a need for a different approach in the presentation of the lesson on the part of the teacher. (See Chapter VI.)

### **Folk Dances and Singing Games**

"Folk dances may be defined as the traditional dances of a given country which have evolved naturally and spontaneously in conjunction with the everyday activities and experiences of the people who develop them."<sup>1</sup> Not only do these include dances from Germany, Switzerland, Hungary, England, and many other countries, but the square dances that originated with the barn dances of the pioneer days in America.

One source has grouped the values of folk dance into three broad categories:

Cultural values, or those outcomes which awaken interest in and enhance appreciation of the aesthetic aspects of human experience; social and recreational values, or those outcomes which help to orient the individual to his role as a member of society and to discipline him in the performance of that role; and neuromuscular values, or those outcomes which contribute to the good performance of a well-coordinated body in movement.<sup>2</sup>

Through a knowledge of folk song and folk dance, children become acquainted with the cultural contributions of the foreign countries. As a recreational pursuit, folk dance has gained widely in popularity in recent years. It is a social activity that may be enjoyed by the entire family. Material for folk dances is found in Chapter XI and methods for their presentation in Chapter VI.

Singing games may be described as movements with a set pattern that involve singing on the part of the participants. Most of them are traditional games of people of all lands, but there are many that are modern. Teaching methods for the presentation of singing games are found in Chapter VI and a variety of singing games are found in Chapter X.

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<sup>1</sup> Duggan, Schlottmann, and Rutledge, *The Teaching of Folk Dance*. p. 17.

<sup>2</sup> *Ibid.*, p. 26.



## CHAPTER V

# THE SELECTION OF RHYTHMIC ACTIVITIES

Criteria for the selection of rhythmic activities

1. On the basis of their place in the total rhythmic program
2. On the basis of their contribution to the realization of the
  - a. General objectives of education
  - b. General objectives of the rhythmic program
3. On the basis of their appropriateness to the age level
  - a. Normal characteristics of children in the primary grades
  - b. Normal characteristics of children in intermediate grades
  - c. Specific objectives of the rhythmic program according to grade level
4. On the basis of the background of experience of the group

**T**HERE are many criteria upon which to base the selection of rhythmic activities: (1) the contribution to the total rhythmic program, (2) the contribution to the realization of the objectives, (3) the appropriateness to the age level of the children, and (4) the background of experience of the group. These four points must be given careful consideration before making the selection of rhythmic activities.

The content of the rhythmic program is discussed in the previous chapter. The activities selected must contribute to this total program. A broad and varied program of experiences can be offered in the three types of rhythmic activities.

### 1. Fundamental Rhythms

- a. Locomotor movements, or leg movements which propel the body through space from one place to another, as walking, skipping, running, galloping, leaping, sliding, hopping, and jumping. Variations and combinations of these movements
- b. Non-locomotor, or axial movements of the body with a fixed base, as pushing, pulling, striking, swinging, swaying, turning, twisting, rising, and falling

### 2. Creative Rhythms

- a. Dramatized and pantomimed rhythmic activities that begin with a plan, idea, story, poem, or song
- b. Interpreted rhythmic activities that are spontaneous and individual

### 3. Folk Dances and Singing Games

The rhythmic activities that include the traditional dances and singing games that are characteristic of the different races and which involve a pattern

Methods for the presentation of these three types of rhythmic activities are discussed in detail in the following chapter.

Each activity selected is a part of the total rhythmic program. This selection should include a variety of activities so that the child has a balanced program and can progress to more difficult dances.

The selection of rhythmic activities depends upon their contribution to the aims and objectives of education in general and the rhythmic program in particular. It is necessary to establish the aims and objectives, for these are guiding posts that give the program purpose and direction. According to Dewey<sup>1</sup> the function of an aim is to organize activity; to render a basis for choices, valuations, and different courses of behavior; to unify effort, and to help evaluate partial activities in the light of the whole act.

Much has been written concerning aims, purposes and objectives in education. Gwynn<sup>2</sup> states that they are interchangeable terms referring to those goals which teachers and educators establish for children as well as themselves.

The general objectives of elementary education expressed by the Committee on Elementary Education of the New York State Council of Superintendents are as follows:

It is the function of the public elementary school to help every child

1. To gain command of the common integrating knowledges and skills.
2. To develop a sound body and normal mental attitudes.
3. To discover and develop his own desirable individual attitudes.
4. To cultivate the habit of critical thinking.
5. To appreciate and desire worth-while activities.
6. To understand and practice desirable social relationships.\*

These six objectives are concerned with the child as a "whole" or an integrated being. To justify the rhythmic program as a part of the elementary curriculum it should be in keeping with these general objectives of elementary education.

Rhythmic activities stress the acquisition of skills that result in a well-coordinated body. The developing of a sound body and sound, normal mental attitudes are two important objectives. As a result of careful planning on the part of the teacher the children should have experiences in rhythmic activities that will result in the development of desirable attitudes, critical thinking, and the appreciation of worth-while activities upon the part of the child. There are many opportunities for developing desirable social relationships in the group activities provided by the teacher.

The objectives for the rhythmic program are set up in accordance with the six objectives of elementary education which were mentioned.

### **Objectives for the Rhythmic Program**

#### *Physical Objectives*

1. To develop a sense of rhythm
2. To develop coordination
3. To develop skills that may be used in a variety of situations
4. To promote the development of a strong body

#### *Psychological Objectives*

1. To develop the ability to express oneself through rhythmic movement
2. To develop the ability to create simple patterns

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<sup>1</sup> John Dewey, *Democracy and Education*. p. 119.

<sup>2</sup> J. M. Gwynn, *Curriculum Principles and Social Trends*. p. 230.

<sup>\*</sup> Elizabeth L. Schon, and others. *Physical Education Methods for Elementary Schools*. p. 17.



3. To develop poise and confidence
4. To develop an appreciation of beauty

#### *Sociological Objectives*

1. To develop favorable boy and girl relationships
2. To develop the ability to conform to group standards
3. To develop the appreciation for the contributions of people of other lands through their dances

Developing coordination and a sense of rhythm may come through the learning of the skills used in rhythmic movement. The learning of these skills in turn contributes to the neuromuscular development of the child. This sense of rhythm and rhythmic coordination provides for present enjoyment. It also meets future needs of active and inactive participation and the appreciation of all forms of dance.

The psychological objectives of the rhythmic program are related to the objectives of elementary education. The development of the ability to respond to music, to create simple patterns, and to express oneself through movement serves to coordinate the child's thinking with his physical movement.

The sociological objectives are also related to the objectives of education. The realization of these three objectives helps children to understand and practice desirable social relationships.

To be sound the objectives of the rhythmic program, like those of education, must contribute to the development of the child as a "whole." "The functional value of any experience lies in its power to enrich human personality and human living." "The rhythmic program must be concerned with the social and mental health as well as the physical health of the child if it is to contribute to the enrichment of human personality and human living. Planning with thought and attention to the social and mental aspects as well as the physical aspects is essential for a well-rounded program.

Before setting up specific objectives of the rhythmic program, it is necessary to know about the characteristics and needs of children of different ages. According to the third criterion listed, the selection of rhythmic activities must be appropriate to the age level of children.

The following brief summaries of characteristics of children in different age groups may help the teacher in making her selection:

#### **Normal Characteristics**

##### *The Primary Child—Ages 6 to 8*

1. The rate of structural growth is moderate and steady. Nature provides a craving for exercise to aid development.
2. Heart and lungs are smallest in proportion to body size. General health is precarious—susceptibility to disease is high and resistance low—and endurance is relatively poor.
3. Coordinations are improving.
4. Sex differences are not of great consequence.\*

The fact that there is a craving for activity on the part of the child tends to

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\* Mary P. O'Donnell, "Creative Dance For Children." p. 17.

\* Elizabeth L. Schon, and others, *Physical Education Methods for Elementary Schools*. pp. 26-27.

make the teacher select material that is very vigorous. However, since the endurance of children of this age is limited, the teacher must select activities that are short and fairly vigorous in order to meet both characteristics. The coordinations are improving, and material based primarily upon large muscle activity should be selected. Rhythmic activities may be selected and presented without special consideration to sex differences since they are not of great consequence at this age level.

The following psychological characteristics are considered normal of children from the ages six to eight years:

1. Love of rhythm, imagination, imitative and dramatic ability, curiosity, and creative desires condition responses.
2. The child can reason but has little experience upon which to base judgment.
3. The child is intensely individualistic. He wants recognition for his personal abilities.
4. The attention span is short and retention poor, but repetition enjoyed.<sup>6</sup>

When children enter the first grade of school they are normally individualistic in their reactions. They do not respond well to group activities until they have learned to do so. Participation in rhythmic activities offers this opportunity for group participation and cooperation. This does not mean that individuality and creativeness should be submerged but that opportunities should be offered for a wide variety of experiences. At each grade level the capacity of the child for group cooperation increases. For this reason much of the rhythmic activities in the first grade are creative and individualistic with the number of activities involving group patterns increasing with each succeeding grade. Children in the first grade are imitative and respond in a positive manner to rhythmic activities of an imitative nature. Singing games that allow for imitation and repetition of chants and actions are especially successful at this age.

The fact that children of this age are highly imaginative and creative means that selected material should provide opportunities for dramatization and creative expression. Children of this age can reason but have had few opportunities for doing so. The teacher can provide opportunities for discussion, observation, and evaluation that aid in the development of this characteristic. Children are a paradox inasmuch as they are individualistic as well as imitative at this age. Through the method of presenting material the teacher must provide for individual differences and recognize each child for his own contribution. Activities should be selected that take into consideration the short attention span of children. The activities should be reviewed often, for repetition is enjoyed.

According to Irwin<sup>7</sup> the voluntary muscular control in primary age children is usually not well developed. He suggests that the rhythmic work of the early primary grades be free and informal, so that each child may have the opportunity to develop voluntary movements suited to his own capacity. The fundamental rhythms should be presented and developed because these movements of locomotion and non-locomotion are complete in themselves and give satisfaction. Creative

<sup>6</sup> *Ibid.*

<sup>7</sup> Leslie W. Irwin, *The Curriculum in Health and Physical Education*. p. 79.



rhythms have an important place in the primary grades. Here the child really feels he is what he plays he is—if he is creating a goblin dance he is not playing that he is a goblin but he actually becomes a goblin. These periods are usually short but very real to the child. Singing games have an important place in the rhythmic program for primary grades, for they furnish an excellent opportunity for group feeling and cooperation, as well as giving an opportunity for individual expression.

In the second year of school there should be much review of the activities of the previous year. A feeling of confidence is established among the children through this review. The new experiences can then be built on the background of old experiences. This pattern of presentation of material might well be carried out in each grade. By the third grade children are ready both physically and socially for more organized rhythmic activity. In this respect they are much like the children in the fourth grade. Yet in the third grade children still feel a need for simple imaginative interpretations as do the children in the first and second grades. For this reason the children in the third grade are distinctly different from those in the first and second grades and those in the intermediate grades. Their interests and reactions form a bridge between the children in the second grade with their individuality, imagination, and spontaneous creativeness to the children in the fourth grade with their group feeling and awakening desire for reality.

Before selecting the rhythmic activities for the children in the intermediate grades the teacher needs to study her group to discover their specific characteristics and needs. The following characteristics are considered normal for children from nine to twelve years:

### **Normal Characteristics**

#### *The Intermediate Child—Ages 9 to 12*

1. Height and weight show steady increase, with some children reaching the adolescent spurt by the end of the sixth grade.
2. Heart and lungs are practically up to adult proportions. General health is excellent, resistance to disease is high and endurance is improved.
3. Muscular strength does not keep pace with growth.
4. Coordinations are good. Many skills are now automatic, and the children are interested in the development of other skills as such.
5. Reaction time is improved.\*

Since general health is good and endurance improved, the teacher may select more vigorous material for children in this age group than that used in the primary grades. Since coordinations are good and reaction time improved, material of increasing difficulty may be presented with stress upon the development of desired skills.

The following psychological characteristics are considered normal for children from the ages nine to twelve:

1. Love of adventure and excitement is strong.
2. The gregarious instincts are superseding individualistic ones. Team and "gang" loyalties develop.

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\* Sehon, and others, *op. cit.*, pp. 28-29.

3. Some children become discouraged and may give up trying when unsuccessful.
4. The attention span has lengthened considerably. The child can listen to and follow more directions and will retain knowledge more easily.
5. Interest in rhythm is still high. Boys can and do profit greatly from rhythmic experiences.
6. Sex differences are appearing. Interests are not always the same and there is some antagonism between the sexes.<sup>9</sup>

Children in the intermediate grades are growing away from individualism and are becoming more interested in group activities and group patterns. Children love excitement and adventure and this characteristic may be diverted into constructive channels through selection and presentation of challenging material. Since children are easily discouraged, the lesson should be planned so that they may experience some degree of success. The selection of materials and their presentation will be affected by the lengthened attention span of children of this age. Material of increasing difficulty may be selected and less repetition is necessary in the presentation.

In the intermediate grades there is a physiological change beginning that influences the behavior of boys and girls toward each other. Rhythmic activity is of equal importance to the growth and development of boys as well as girls, and for this reason the program of activities should be planned for both sexes. The reaction of the sexes toward each other is extremely important at this age level and is a constant challenge to the teacher. According to Neilson and Van Hagen,

Wise enthusiastic leadership and teaching will carry the boy

- (1) through the self-conscious awkward age quite as successfully as it does the girl;
- (2) will enlarge his physical education experiences which too often are limited to types of activities usable only out of doors and charged with rivalry;
- (3) will give him a feeling of self-mastery and accomplishment;
- (4) will definitely train him to take his place with ease in the social life of his home, his school and his community.<sup>10</sup>

Since interests are not always the same for boys and girls in the intermediate grades, the teacher must select material that meets these interests. The lesson must be presented in a skillful manner to diminish or eliminate any existing antagonism between the sexes. If the background has been carefully laid and the teacher is skillful in handling the group, the resultant positive attitudes and social values are a most important accomplishment of the teaching of rhythmic activities to this age group.

In addition to having this background of the normal characteristics of children the teacher needs to learn the specific characteristics and needs of her own group.

One method of learning the characteristics and needs of children is through conferences with the parents. The teacher will understand Johnny and his prob-

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<sup>9</sup> Sehon, and others, *loc. cit.*

<sup>10</sup> Neilson and Van Hagen, *Manual of Physical Education Activities for Elementary Schools*. p. 50.



lems better after knowing something of his family background. Many personality problems can be traced to difficulties at home.

Records, reports, conferences with the child, and other information from preceding teachers and others help in establishing a knowledge of the children. Information concerning the history of the child's health is usually obtained in this way.

Observation of children from the sociological, psychological, and physical viewpoints is important in determining their needs and characteristics. For determining the child's sociological needs and interests, watching him at play is valuable. Is he accepted by the children as a member of the group? Is he a leader or a follower in group activities? Does he cooperate with other children and contribute new ideas, or is he an imitator who is always on the fringe of the group? The development of a fine attitude between the sexes, a spirit of give and take, and a cooperation within the group are not accidental results of a rhythmic program. They are the results that come from careful planning on the part of the teacher and the children.

Observation of each child from a psychological standpoint should be made. Is he a happy child? Does he seem troubled? Is he timid? Is he loud and rough? Observing the responses of children to various situations and determining their causes help the teacher in understanding the children. This understanding establishes a basis for planning and teaching. Often the neuromuscular response of the child is blocked by psychological factors. For example, a timid child may "hold back" in activities and give the impression of being poorly skilled. A child who is emotionally disturbed may participate in a halfhearted manner which may in turn result in poorly developed skills. For this reason the personality of the child should be carefully studied when judging his neuromuscular response to activities presented.

The child should be observed from the physical standpoint. Is he active and skilled in comparison with other children his size and age in the group? Is he well coordinated? Does he tire easily? Do his skills show improvement with practice? Is there growth and development of skills within each child? Every child should have a vocabulary of skills that will enable him to take his place in a group and feel secure. These skills should be developed to the extent that the child may experience the feeling of success.

Discussion with children proves a valuable method for learning their characteristics and needs. Children know what they like to do and are more interested in rhythmic activities if they have helped in planning them. The activities have much deeper meaning and are more nearly the expression of the child's inner self if he has helped in thinking them through.

After the teacher has determined the characteristics and needs of her group, she is prepared to plan so that there is a distinct relationship between these needs and characteristics and the material selected for the rhythmic program. The characteristics and needs of the group as a whole and the individual members of the group affect the selection of material and the method of presentation. The teacher takes the children where she finds them and goes on from there.

The objectives for the rhythmic program in each grade will vary with the



teacher and her particular group of children. They must be in keeping with the characteristics and needs of the children and be appropriate to the age level. The following list of objectives may serve as a guide to the teacher in setting up her objectives for the rhythmic program :

### **Objectives for First Grade**

#### *Physical Objectives*

1. Stimulation of organic systems
2. Development of neuromuscular skills :
  - a. To walk in rhythm to music alone and with a partner
  - b. To skip in rhythm to music alone and with a partner
  - c. To run alone in rhythm to music
  - d. To gallop alone in rhythm to music
  - e. To hop alone in rhythm to music

#### *Psychological Objectives*

1. Development of a rhythmic sense
2. Development of poise and self-confidence
3. Development of the ability to recognize the mood of music
4. Development of the ability to interpret music by the creation of a dance

#### *Sociological Objectives*

1. Development of group consciousness
2. Development of the desire to contribute to group activities
3. Development of the ability to conform to group standards

### **Objectives for Second Grade**

The objectives for the first grade are also stressed in the second grade. If there has not been sufficient time allotted for the rhythmic program, or the children have not been ready for some of the activities, the objectives set up for the first grade may not be attained until the second grade. It is important to attain the objectives when the children are ready for the activities. To the list of physical objectives set up for the first grade the following are added :

#### *Physical Objectives*

Development of the following neuromuscular skills :

- a. To walk in rhythm to music, changing directions with the phrases
- b. To skip in rhythm to music, changing directions with the phrases
- c. To run in rhythm to music, changing directions with the phrases
- d. To gallop in rhythm to music, changing directions with the phrases
- e. To hop in rhythm to music, changing directions with the phrases
- f. To slide in rhythm to music, changing directions with the phrases
- g. To jump a rope in rhythm to music
- h. To bounce a ball in rhythm to music

The psychological and sociological objectives for the second grade are the same as those set up for the first grade.

### **Objectives for Third Grade**

The objectives of the second grade are stressed in the third grade. The following may be added to the list of physical objectives :

#### *Physical Objectives*

Development of the following neuromuscular skills :

- a. To leap in rhythm to the music
- b. To step-hop in rhythm to the music

Children are becoming more group conscious at this age and the following sociological objective is added: Development of the ability to contribute to the creation of group dances.

#### **Objectives for Fourth Grade**

There is a continuance of the foregoing objectives in the fourth grade. At this level folk dances are becoming a large part of the rhythmic program and the following sociological objective is added: Development of appreciation of the contributions of other countries.

#### **Objectives for Fifth Grade**

Along with the continuance of the aforementioned activities the polka may be introduced at this level. The following physical objective is added: Development of the neuromuscular skill to polka alone and with another child.

#### **Objectives for Sixth Grade**

The objectives for the preceding grades are stressed here. The learning of the following square dance steps and the schottische is added to the physical objectives: buzz step, do-si-do, allemande, grand right and left, and promenade.

The objectives that have been set up here may serve as guides until the teacher is prepared to set up the specific objectives for her particular group. If the teacher feels that the recommended objectives are not suited to her age group she should make any changes that will be beneficial.

Although the selection of rhythmic activities must be based on the appropriateness to the age level, it must also be dependent on the background of experience of the children. This is especially true of material selected for the intermediate grades. There should be a definite progression of activities from the first grade through the sixth grade. It is not possible to say that a certain dance belongs to a certain grade. If the group is ready for a particularly difficult dance, it should be presented. Another group of the same age level may still enjoy simple imaginative rhythms. Some of the simple singing games may be enjoyed by groups of all ages and abilities. Rhythmic activities have no set grade level or age limit.

The importance of careful selection of activities in the rhythmic program cannot be overemphasized. It plays a great part in the success of the over-all program. The teacher needs to have a mental picture of the over-all rhythmic program when she makes the selection of activities. Each activity selected should have its specific place in this complete picture. The selected activities must contribute to the realization of the objectives of education and the objectives of the rhythmic program to justify their place in the educational system. To be interesting and appealing to children, the rhythmic activities selected must be appropriate to their age level. In previous years efforts were made to arrange material according to grade level. Now it is seen that the past experience of the group greatly affects the selection of activities. The interest of the group and their readiness for the activity is a deciding factor in determining when a particular activity is to be presented.



## CHAPTER VI

# PRINCIPLES AND METHODS OF TEACHING

- A. Introduction
- B. Principles and methods of teaching
  - 1. General principles
  - 2. Methods of teaching
    - a. Fundamental rhythms
    - b. Creative rhythms
    - c. Folk dances
    - d. Singing games
  - 3. Class organization
    - a. Patterns
    - b. Formations

**A** PRINCIPLE is an accepted or professed rule of action or conduct. It is a fundamental truth on which other truths depend. In contrast to a principle, a method may be described as a mode of procedure. When a principle is put into practice it becomes a method. Some general principles apply to all teaching while methods of teaching may apply particularly to a specific activity.

### General Principles of Teaching

Enthusiasm and patience are important qualities for the teacher of rhythmic activities to possess. She must be interested in what she is about to present and her enthusiasm must be felt by the children. It serves to inspire them to further effort and greater results. A good teacher must have infinite patience. If she becomes impatient with the efforts of pupils, the little that has been gained is lost. Children gain confidence in themselves and their abilities when guided by a patient teacher.

It is important to have well-organized plans before teaching a lesson. Well-organized plans include definite ideas as to material to be presented, desired objectives, method of presenting the material, and formations to be used by the class. The teacher knows her plans and material so well that a book in the hand or a similiar "crutch" is unnesessary when she is teaching a new lesson. In making plans the teacher should make allowance for ample physical activity for the children. Confusion and discipline problems are often a result of lulls of inactivity in the class period. This does not mean the period must be so crowded with vigorous activity that the children become overtired, but rather that there is a good balance between vigorous and relaxing activities. If there are rest periods, they may be used for discussion or for explanations and demonstrations of new material.

The span of interest is short for children from 6 to 12 years of age, and activities that are not of great length should be selected. Work should not be continued for a long period of time on any one activity. The amount of time spent on the activity varies with the age of the children, the particular group of children, and their interest in the activity. The alert teacher senses when an activity has reached



its climax, or peak, and changes to a new activity before interest wanes. If children are required to practice after the peak of interest has been reached, much damage can result. The activity becomes monotonous and the rate of loss of interest is rapid. There is a corresponding lessening of achievement and satisfactory results with the loss of interest. A dislike for the particular activity as well as for similar activities may result. It is important to stimulate and maintain interest in the activity of the immediate lesson in order that there be a carry-over of this interest to subsequent lessons.

When rhythmic training is begun in the first grade, the problem of stimulating interest is minor, for children of this age are naturally enthusiastic. The problem of retaining the interest in an activity is much greater. This problem is the result of the short interest span of children of this age. If the class is a higher grade and has had no previous rhythmic experience, many problems may arise. The teacher needs to be extremely careful to select material that is especially appealing to the particular group (see Chapter V). Discussion with the class brings out the likes and dislikes of the group. The teacher should not force her ideas upon them, but rather discuss with the children what they are learning and why. When the children help with ideas and plans they become an important part of the experience.

Experiences should be avoided that may cause the children embarrassment. They need to gain confidence as members of the group before they are asked to experiment or demonstrate alone. This confidence comes through the experience of working together as a group and through constant encouragement and understanding on the part of the teacher. Confidence comes also when children have a feeling of success, no matter how small.

The teacher should stress self-improvement on the part of the children instead of comparison with other members of the group. Disappointment, jealousy, discouragement, and many other emotional problems may result if competition is used as a means for class improvement. It is better to help the child to evaluate his own efforts and to develop accordingly.

According to Cole,<sup>1</sup> the responsibility and privilege of teachers is to free the child emotionally. He must be constantly encouraged and appreciated for his own contribution. Laughter in a serious moment, or an unkind rebuke, can leave serious scars on the child. For the teacher to have a negative approach or scold in looks or words may spoil all that has been built beforehand. The teacher should have a positive approach and try always to have a happy situation. Once the lesson has been begun, the stage set, and the atmosphere created the teacher should make every effort not to break the spell. Often the child who creates a problem is embarrassed and lacks confidence. He may be "showing off" to cover up his embarrassment. He is the one who needs to feel success. "Only as the teacher builds the child's own faith in himself is she building his dancing."<sup>2</sup>

Suppose some child refuses to come and dance. It is the calm, relaxed voice, the patient manner, and the positive approach that will eventually win him. If the child still refuses, it is best to wait for another time. In the meantime the teacher should study his personality and background. Perhaps a different setting of the stage, a different appeal will give him the courage needed.

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<sup>1</sup> Natalie Robinson Cole, *The Arts in the Classroom*. pp. 70-72.    <sup>2</sup> *Ibid.*, p. 95.

Each period of rhythmic activity should end with some degree of achievement on the part of the child. It is desirable to finish the class period with some familiar and well-liked activity so that the children leave the class with a happy, satisfied feeling. This feeling affects the general attitude of the class when they return for their next class period.

### **Methods Used in Teaching Fundamental Rhythms**

No two teachers teach alike, and for that reason methods will vary with the individual teacher. Although methods may vary, the aforementioned principles should be kept in mind by all teachers.

Walking is a fundamental movement that all children have experienced, and it is a logical choice for a beginning lesson in fundamental rhythms. Following is a sample lesson presenting walking. This lesson may be used in the primary grades as a part of the class period.

#### **Lesson on Fundamental Rhythms**

##### *Walking*

Teacher: I am going to play some music for you today. Will you listen to it and describe it when I have finished?

(Walking music is played.)

Pupil: The music was slow.

Pupil: The music was smooth.

Teacher: What do you think we might do to slow, smooth music?

Pupil: We could walk.

Teacher: Let us try walking and see if it fits with the music. Before you begin you will want to know how fast to walk. I will play the music again and you may clap your hands in time so that you will be able to tell how fast you should walk.

(Walking music is played again.)

Teacher: What shall we think of while we are walking?

Pupil: To step in time with the music.

Pupil: To walk nice and straight.

Teacher: Those are very good suggestions. Suppose you each see how tall you can be as you walk around the room. You may walk anywhere you wish in the room, and if your eyes are very bright, you will not bump anyone. The music says—step, step, step.

(The teacher begins to play.)

Teacher: Johnny, Mary, Jimmy, and Betty were walking in time with the music. Would you like to watch them walk?

Pupils: Yes!

(Teacher plays music again and the four children walk.)

Teacher: Shall we all try again? I am sure that this time all of you will walk with the music.

(Teacher plays music again and all walk.)

Teacher: The walking was much better. (The teacher may make some corrections and suggestions at this point.) Tomorrow we will make patterns on the floor as we walk. It will be fun to see how many different patterns we can make.

(The teacher may wish to develop this rhythm further.)



The presentation of the fundamental rhythm, walking, may be used as a basis for following lessons on variations in tempo, variations in intensity, and pattern formation. Following the presentation of the rhythm walking, the other fundamental rhythms are introduced to children in the primary grades.

The fundamental rhythms may be used as basic skills or as a medium for presenting other material. Accent and phrasing may be introduced to the child through the use of fundamental rhythms. Clapping the rhythm or beat, using some movement of the arms, hands, or feet are ways in which the child may express accents and phrases in the music.

The fundamental rhythms may be varied by changing the tempo, fast or slow, and by changing the intensity, soft or loud. If the accompaniment to the walking changes in tempo, the children walk in corresponding tempo. When the music used for walking is played softly the children walk on tip-toes, and when the music is loud they walk heavily like giants.

After the children have experimented with following the music and stepping the beats in varying tempo and intensity, they may next experiment with group patterns using the fundamental forms of locomotion and non-locomotion. The children begin group patterns by working in pairs and later working in groups of threes. Finally, they work in large groups. A variety of floor patterns evolve from experimenting with various combinations of rhythms (see page 57).

The children may create a pattern of their own first, and then the accompaniment may be played to fit their pattern. The following patterns are similar to those developed by Waterman:

Activity	Stamp,	walk,	walk,	walk
Percussion				
Piano				

In another type of experience the children may listen to the accompaniment and interpret it with their movements. A group of eighth notes followed by an accented quarter note may be interpreted thus:

Piano						
Percussion						
Activity	Run,	run,	run,	run,	run,	jump

The fundamental rhythms may be combined to express the rhythm of words. Children enjoy working out a pattern of movement that corresponds to the sound of the syllables in their names. The name "Janet Merriwell" may suggest the following pattern:

Jan	- - -	et	Merr	- i -	well
Walk,	walk	turn	around		

\* Elizabeth Waterman, *The Rhythm Book*. pp. 51-52.



The name "Billy Brown" chanted quickly may suggest the following pattern:

      /      /      /  
Bill - - y      Brown

Run, run, jump  
—      —      ^

These examples are not set patterns to be followed by the children, for they create many different patterns of their own when given the opportunities.

To step the words of such a verse as "Row, Row, Row Your Boat" is an interesting experiment. The children may create a pattern for each phrase. Perhaps at first the teacher will use only the first phrase, "Row, row, row your boat." After the children try out patterns they may select one they like best. The selected pattern can then be performed as a round with two children or two groups of children. When they have created a pattern for each phrase of the entire verse, the pattern can be danced as a round with two or four groups of children participating.

### **Methods Used in Teaching Creative Rhythms**

The creative rhythms of children are not dependent on the background of the teacher, but they are dependent on her vision and understanding. If the teacher is understanding and encouraging, her main function is to set the stage. She must understand that the capacity for beautiful dancing is already within the child and she is the one to open the gates, or provide the opportunities. Because one child's dancing is completely different from another's does not mean that one is wrong in his thinking or interpretation. Perhaps the music is telling each child a different thing. When children look at the clouds in the sky, perhaps they each see a different picture. Yet, through conversation and an exchange of ideas, they may continue to see their own picture as well as the lovely things the others are seeing.

How do you proceed at the very beginning when teaching creative dancing? The room may be filled with embarrassed, self-conscious children. The teacher should not try to progress too rapidly. The children should be allowed to feel their way and gain confidence, step by step, as they climb the ladder to complete emotional freedom. As soon as the children have had experiences with the fundamental rhythms, they have gained a vocabulary that will help them in their interpretations. It is usually best to begin with a group, for emotionally there is safety in numbers. Later, when the child has gained confidence, he may experiment with ideas and patterns of his own.

The group may be in a circle or scattered informally around the room. After listening to the music they may discuss the mood and tempo. The discussion may lead to an idea they wish to interpret. When the music begins they begin their dance. If much of the dancing is stilted and poor, try to choose a few children to show their ideas to the group. Perhaps each child chosen may have only a small contribution to make, but each bit is important. The children who are chosen are gaining confidence, and those who are watching are being helped by getting ideas and incentive for further efforts. There must be much praise always. Occasionally the teacher may feel that the children are

satisfied with inferior contributions. They may be stimulated to further and better efforts through questions by the teacher, discussion by the group, and self-evaluation.

As an example of how a teacher may approach a lesson in creative rhythms, the following description is presented. This lesson would be appropriate to present on a snowy winter day in one of the primary grades.

### **Lesson on Creative Rhythms**

#### *Snowflakes*

Teacher: I know a little verse you might like to hear.

Pupil: What is it about?

Teacher: Instead of telling you what it is about I will say the verse and let you see for yourselves.

#### *Snowflakes*

One by one the snowflakes fall  
Feathery and so light  
Faster, faster round they whirl  
Till the ground is white.

Pupil: It is about snowflakes.

Pupil: It was snowing when I came to school this morning.

Pupil: It's still snowing.

Teacher: What is happening to the ground?

Pupil: It's getting covered all over with snowflakes just like the verse said.

Teacher: Do snowflakes make any noise?

Pupil: No, they are very quiet.

Teacher: Let's pretend that we are snowflakes. What can we do?

Pupil: We can dance quietly on our tip-toes.

Pupil: We can whirl and pretend the wind is blowing us.

Teacher: What kind of music shall we have for our snowflake dance?

Pupil: It must be soft and light like snowflakes.

Pupil: It must be fast, for snowflakes fall fast.

Teacher: I will play two compositions. You choose the one that sounds most like snowflakes dancing.

(Teacher plays two short compositions.)

Pupil: I liked the last one better because it was real fast and soft.

Others: So did I!

Teacher: Shall we try a snowflake dance?

Pupils: Oh, yes!

(The music is played while each child creates his own snowflake dance.)

Teacher: There were many beautiful dances. I liked the tip-toe dancing and the lovely whirling. I know you would like to see some of the snowflake dances. The boys and girls near this end of the room may sit and watch the others dance, and then you may be the dancers while they are the audience.



(First group performs with each child dancing his own interpretation. This is followed by a discussion concerning which dances were best and why. Then the second group performs as the first group watches and discusses the dances. All of the children do their snowflake dances once more with each child doing his own interpretation. As a result of the discussion and observation of the dances of the other children this last dance may be a different and a better interpretation than the original one.)

This is but one type of the many experiences the child should have in creative rhythms. The length of time spent on the snowflake dance depends on the length of the class period and the extent to which the idea is developed. The dramatization of Mother Goose rhymes, stories, and poems is an important part of the rhythmic program of the primary grades. Material with accompanying directions is found in Part II of the book. Children in all grades who have had a good background of fundamental rhythms and an understanding teacher will enjoy interpreting musical compositions.

On no account should the teacher ever let the child know through word or look that she is disappointed in his creative dancing. Perhaps she has expected much better dancing. The dance that the child created may be his best effort, and again it may not. Nevertheless, the incentive for further creation is stifled when the child is made to feel ashamed or inferior because of his present creation. To ignore the bad parts of his dance and to praise the good parts, no matter how small, inspires him to further efforts.

According to Lee,<sup>4</sup> the integrative value which comes from the unification of the child's thinking and bodily activity toward the common purpose of interpreting his feeling or thought is one of the most important values of creative activity. Through the use of bodily movements he loses self-consciousness and develops a grace and poise that will be of value to him throughout life. "The teacher should be concerned essentially with enriching the life of the child through rhythmic experiences and the way these aid in the total development of personality. She must make use of what has happened and is happening in the life of the growing child."<sup>5</sup>

### **Methods Used in Teaching Folk Dances**

The following suggestions may be helpful in planning the presentation of folk dances:

1. Tell the name of the dance, its source, and something of the country and people.
2. Relate the dance to the experiences of the children when possible.
3. Listen to the music.
4. Discuss the mood, tempo, and parts of the music.
5. Teach the basic step or steps of the dance. Each step is described and demonstrated. The children then practice.
6. Teach one part of the basic pattern of the dance at a time. Teach by phrases rather than counts.
7. Combine all parts of the dance and music.
8. The children can do further practice or drill on the steps at another time.

<sup>4</sup> J. Murray Lee and Dorris May Lee, *The Child and His Curriculum*. New York: Appleton-Century-Crofts, Inc. pp. 586-587.

<sup>5</sup> *Loc. cit.*



The following folk dance lesson may serve to show the beginning teacher one way that the dance "Minuet" may be presented to children in the intermediate grades:

### Lesson on Folk Dances

#### *Minuet*

Teacher: Have you ever heard this music?  
(Plays the Minuet.)

Pupil: Yes, but I don't know the name of it.

Teacher: It is called Minuet. We are going to learn to dance the minuet today. Do you know why today is an especially good day to learn this dance?

Pupil: Today is Washington's birthday.

Pupil: Did he dance the Minuet?

Teacher: Yes. It was a very popular dance when George Washington went to parties. How did the people dress in those days?

Pupil: The ladies wore great big hoop skirts.

Pupil: The men wore wigs and buckle shoes.

Teacher: I will play the music again and see if you can describe it.  
(Teacher plays the music.)

Pupil: It was slow and smooth.

Teacher: Why do you suppose they had slow, smooth music for their dances?

Pupil: The people liked to dance slowly?

Teacher: Yes. People in that time danced in a graceful, dignified way so that the music and movements were slow. They took small steps. The minuet step is easy and is done like this—step, step, step, point your toe.  
(Teacher demonstrates as she talks.) We will begin each minuet step with the left foot. Let's all try it.

(Children try the minuet step around the room as the music is played. If some children are having trouble with the step they may be paired with someone who does the step well.)

Pupil: It is easy to do the step with the music, for it seems to pause when you point your toe.

Teacher: I am glad you noticed that, for it will be easier to do the step if you listen for the pauses in the music. The girls may make squares and the boys choose a partner (see formation page 64). Stand on the left side of the girl that you choose. Your feet do the same minuet step that you have just learned all through the dance, except when you bow to your partners at the end of the dance. The couples on the east and west side of the room may be head couples, and the couples on the north and south may be side couples (the teacher points to each direction as she designates). Each part of the pattern takes a phrase of music. The head couples join inside hands and go to the center of your square to meet each other. Remember your feet are doing the minuet step. While the head couples go to the center, the side couples face each other, join right hands, and do the minuet step around each other. Let's try the first phrase. Everyone begin with your left foot.

(The children dance the first pattern while the first phrase of music is played.)

Teacher: During the next phrase head couples drop your partners' hands and join right hands with the person facing you and do the minuet

step, going around each other in a small circle to the right. The side couples continue doing the movement that you did in the first phrase. (The children dance the second pattern while the second phrase of music is played.)

Teacher: Now the couples in the middle change from right to left hands and go around the new partner the other way, still doing the minuet step. The side couples change from right to left hands and go around your partners the other way during this phrase.

(The children dance the third pattern while the third phrase of music is played.)

Teacher: The couples in the middle drop hands, take the inside hand of your own partner, and do the minuet step back to your home places. The side couples continue doing the minuet step around each other holding left hands until the end of the phrase.

(The children dance the fourth pattern while the fourth phrase of music is played.)

Teacher: I have played the music through once and you have learned half of the dance. Let us all try the first part again.

(Music is played and the children dance the first half of the minuet.)

Teacher: In the second part of the minuet the head couples dance the pattern the side couples did and the side couples dance the pattern that the head couples did. At the end of the music you will make a bow to show the dance is over. Let us try the second part.

(The music is played and the children dance the second part.)

Teacher: You remember the pattern very well. I saw so many different kinds of bows. Suppose the girls make a curtsy like this (teacher demonstrates and the girls make curtsies). John made a good bow. Will you show the other boys how? (John demonstrates and the boys make a bow.) Now that we know the steps with our feet and the patterns that we make, let's pretend that we are at a party in George Washington's home. The girls all have on hoop skirts and they hold them as they dance like this (demonstrates). The gentlemen are very polite and dignified and they hold one of the ladies' hands like this. Place your other hand on your hip (demonstrates). Let us do the entire dance now.

(Music is played and the children do the entire dance.)

Teacher: You danced the Minuet very well for the first day. We will try it again tomorrow to see if we can do it better. Since it was a slow dance, would you like to choose a peppy dance to do now?

The period is concluded with the children doing a rhythmic activity that is familiar and well liked.

In every dance, however simple, there are two elements: "first, the step pattern or the actual movements made; second, the floor pattern or design made by moving in relation to other dancers."<sup>6</sup> The step pattern is demonstrated by the teacher or a child. The class tries the step slowly at first. The accompaniment is played slowly while the class is learning the steps and gradually speeds up until the dancers are moving at the proper tempo. The floor pattern is explained next. Following this explanation the children walk through the floor pattern. Then the step pattern and the floor pattern are combined.

<sup>6</sup> Mary P. O'Donnell, "Methods of Teaching Dancing in the Elementary School." pp. 25-26.



There are many techniques, the individual teacher discovers, that facilitate her teaching of folk dances and make the activity more appealing. The way of selecting partners is important, for it influences the attitude, response, and results of the class. When children are dancing as partners, rarely are the two of equal ability in knowledge of the pattern or execution of the steps. When two who are weak in these respects are partners, they "flounder" hopelessly and become discouraged. At this point they may become problems by "showing off" or becoming bored and disinterested. When two children who are skilled and have the ability to learn and remember the steps and patterns easily are partners, they soon are superior in ability to the majority of the class. At this point the rest of the group may realize this fact and begin to imitate the two rather than do any actual thinking and learning for themselves. If the highly skilled children and the poorly skilled ones are put together as partners, the skilled ones can do much to assist their partners to learn the steps and patterns. Often they enjoy the experience of helping in this way. However, always to pair the children in this manner is not good for the following reasons: the highly skilled children may become disinterested and discouraged when their partners are always slow and poorly skilled; the poorly skilled children become dependent on their partners and become imitators instead of thinkers. When children are given the opportunity for choosing their own partners, usually the more highly skilled dash for each other, while the unskilled drift together. Thus, it is seen that there need to be devices for selecting and exchanging partners.

The techniques for selecting partners should be varied often to guard against certain children always being chosen last. One technique for getting partners may be having the boys line up on one side of the room and the girls on the other. Both lines may then walk to the end of the room, meet, and come down the center in twos, thus keeping the persons they meet as their partners. (This can be done to marching music.) Another variation may be the use of a double circle, the inside one of girls and the outside one of boys. The girls in the inside circle walk to their left while the boys in the outside circle walk to their right while the music is playing. When the music stops, the persons nearest each other are partners.

Another method for getting partners is to have the boys stand on one side of the room and the girls on the other. Each group will count off and the number ones will be partners, the number twos will be partners, etc. There should be opportunities occasionally for boys' choice and girls' choice of partners.

Often there is an uneven number of children in the class, and having the extra child be inactive is unnecessary and unwise. If the teacher is not playing the accompaniment she may dance with the extra child. If there is no one to dance with him, he may dance the pattern and pretend he has a partner. When this is done it should be for only one dance and then someone else should have a turn to dance without a partner.

When there are more girls than boys in the class, it is necessary to pair two girls together. A standing rule for such an occasion may be that the taller girl takes the part of the boy. When boys predominate, they must be paired and the



shorter one may take the part of the girl. On no account should a boy who is dancing the girls' part of a dance be asked to make the bow of the girls.

### **Methods Used in Teaching Singing Games**

When teaching singing games, the song should be sung first as a whole, after which it may be discussed. It should be taught by the "phrase-wise" method. The teacher sings the first phrase, the child listens, and then he sings it. The same procedure is used for the following phrases. The phrases are then put together and the entire song is sung. If the singing game is short, it is usually best to teach the entire song, then teach the activity that goes with it, and follow by putting the two together. When it is a long singing game, one verse may be learned and then the activity taught and combined with that verse. The next verse is taught in the same manner.

The teacher should take care in selecting the key in which to pitch the songs. The range of notes appropriate for the voices of children in the primary grades is from d above middle c to e above the next c. In the intermediate grades, the range of notes is from b below middle c to the second d above middle c. Children's voices have a wider range than this, but this range is most suitable and comfortable for singing when the activity is done simultaneously. Soft, light, singing voices and good tone quality should be stressed. Children's singing voices tire easily if there is simultaneous activity. The teacher should have a good balance in her lesson between singing and non-singing activities to avoid overtaxing the children's voices.

### **Class Organization**

A class responds best when it is well organized. There is less confusion and better results. Having the children in groups, or squads, with leaders for each is helpful in the organization. The children remain in these groups for a designated length of time. Leaders are elected or chosen and should be exchanged often so that many children have the experience of being leaders. These leaders should have a definite responsibility concerning the class discipline. This plan can be used successfully in every grade including the first.

Whether the class is conducted informally or formally depends mostly on the teacher and her general "style" of teaching. Much of the teaching of rhythmic activities in elementary schools is done by the room teacher and it is difficult for her to reverse her style of teaching for a certain period of the day. Formality ordinarily does not stimulate interpretations, creativeness, or joyous activity. However, too much informality and confusion may result in nothing constructive. A moving group needs some regulation. A regulation that all children move around the room in the same direction is a much better rule for skipping, for example, than having them all skip in a formal circle. To secure the attention of the children, a chord or a single note from the piano should be sufficient.

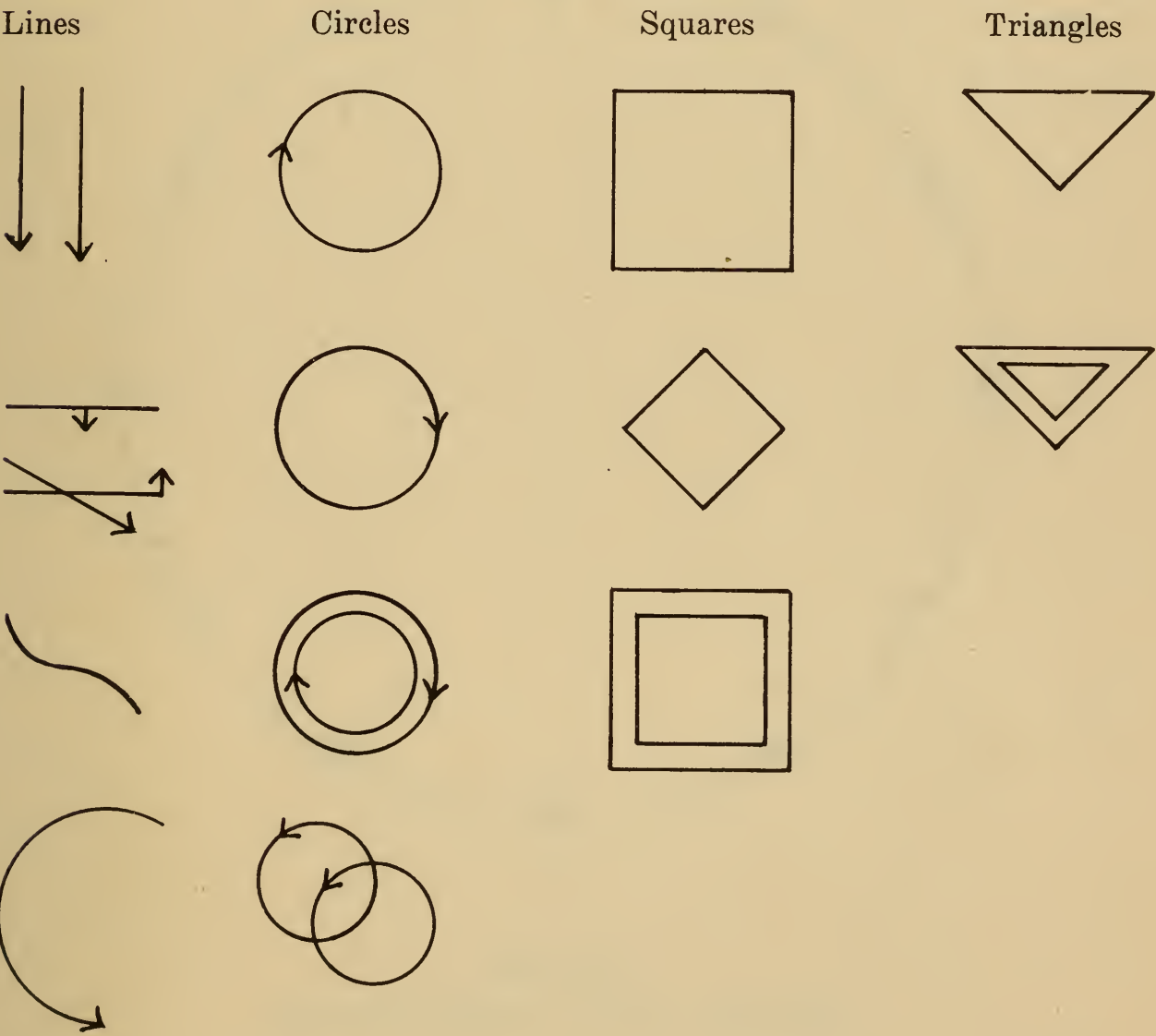
The children may sit on the floor in a large group near the piano and the teacher for discussions and listening. This informal arrangement stimulates discussion and encourages the expression of individual ideas.

There is a variety of patterns and formations that are used in rhythmic activities. The patterns used for creative rhythms and fundamental rhythms are usual-

ly based upon lines, circles, squares, and triangles. The patterns on this page are examples of these and include variations of each.

Folk dances and singing games are usually performed in circle, line, or square formation. When there are partners, the girl is usually to the right of the boy. The figures on pages 58 to 64 are those most often used for folk dances and singing games. The girls are designated by circles, thus ● , and the boys by squares, thus ■ .

Patterns<sup>7</sup>



These patterns may be used for creative rhythms and fundamental rhythms.

<sup>7</sup> "Physical Education," *A Tentative Course of Study for Elementary Schools*. State of Indiana. p. 69.

## Formations

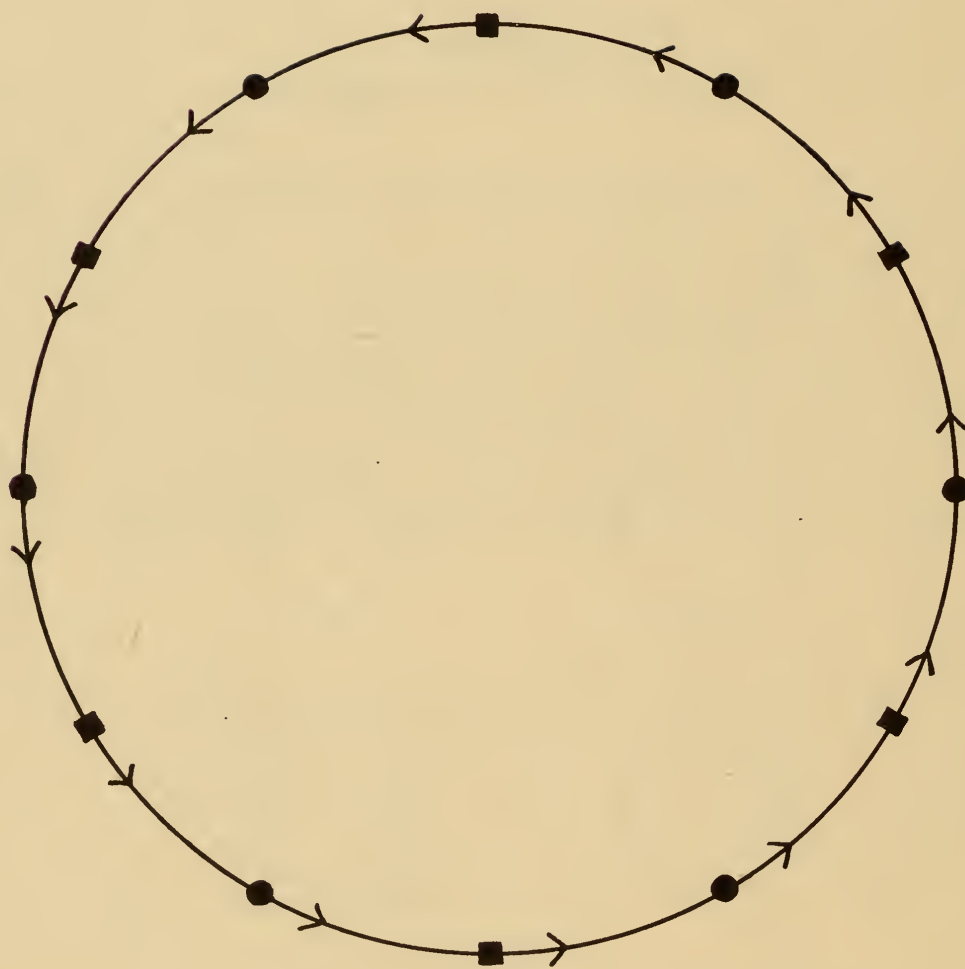
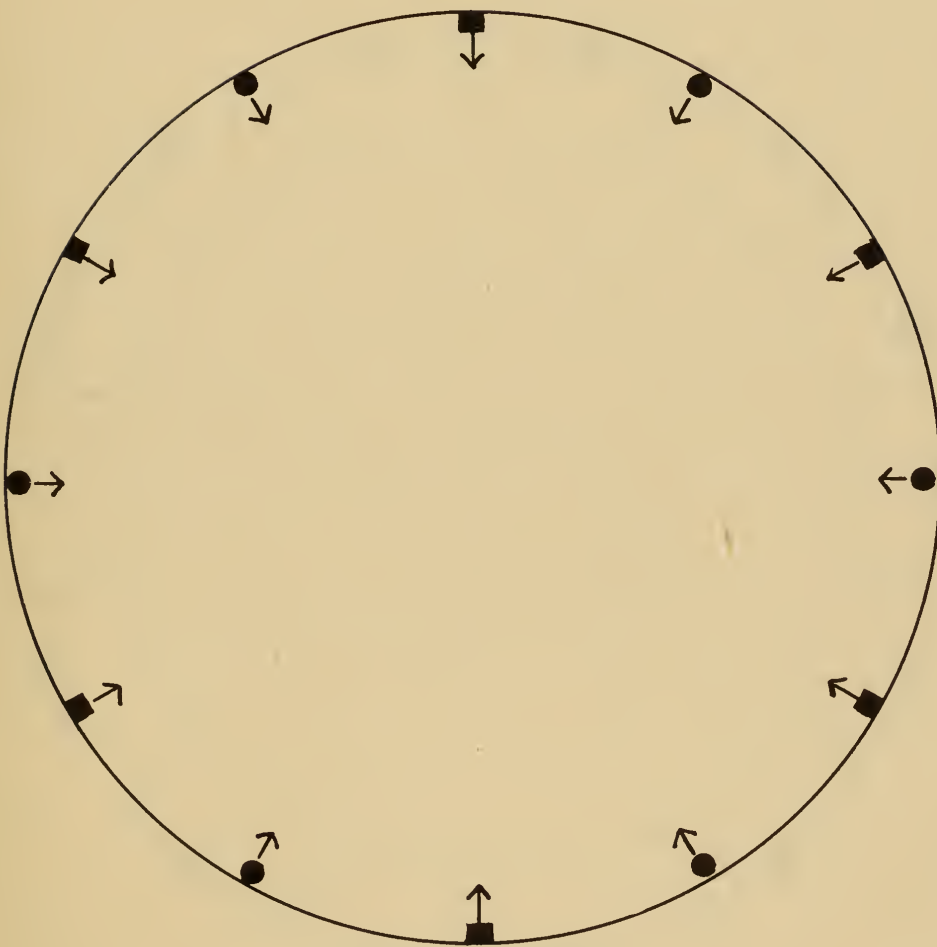


FIGURE 1  
SINGLE CIRCLE, FACING RIGHT

There may be partners or not for this formation depending on the activity. When there are partners the girls are usually in front of the boys. This formation is used for the dance English Harvester on page 198.



**Formations (continued)**

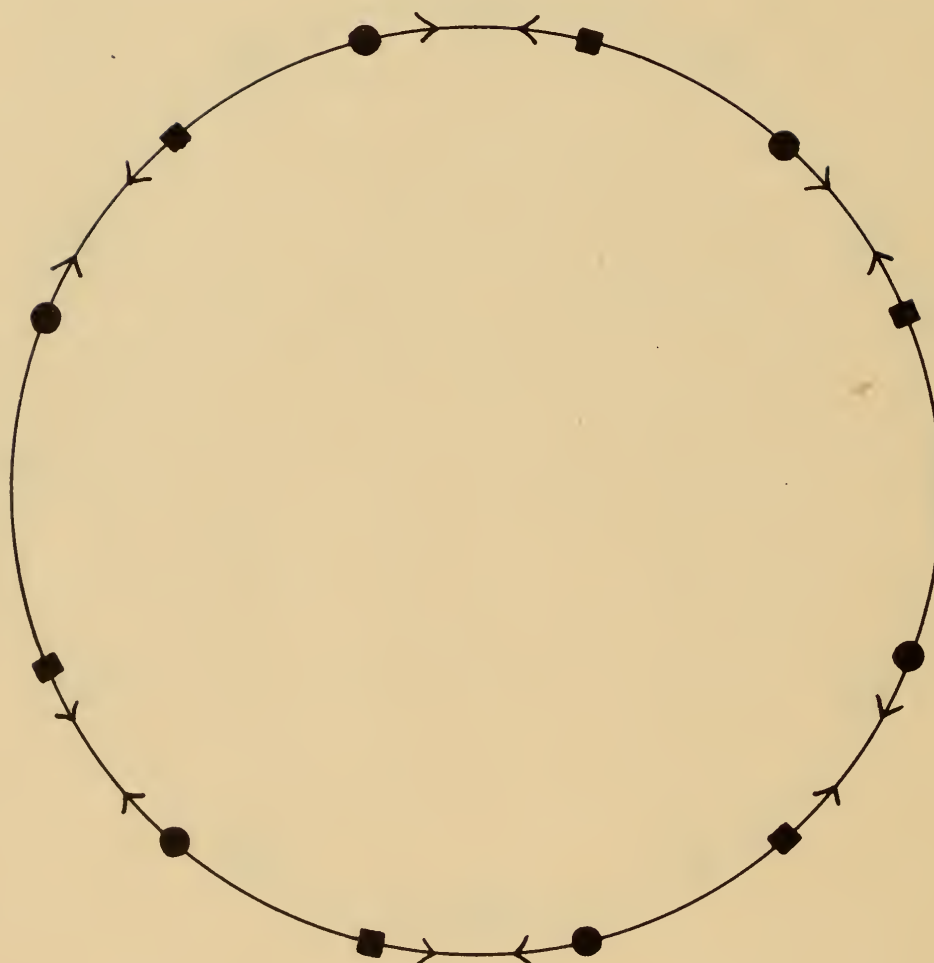


**FIGURE 2**

**SINGLE CIRCLE, FACING CENTER**

There may be partners or not for this formation depending on the activity. If there are partners the girls are on the right side of the boys and all face the center. This formation is used for the Dance of Greeting on page 185.

**Formations (continued)**

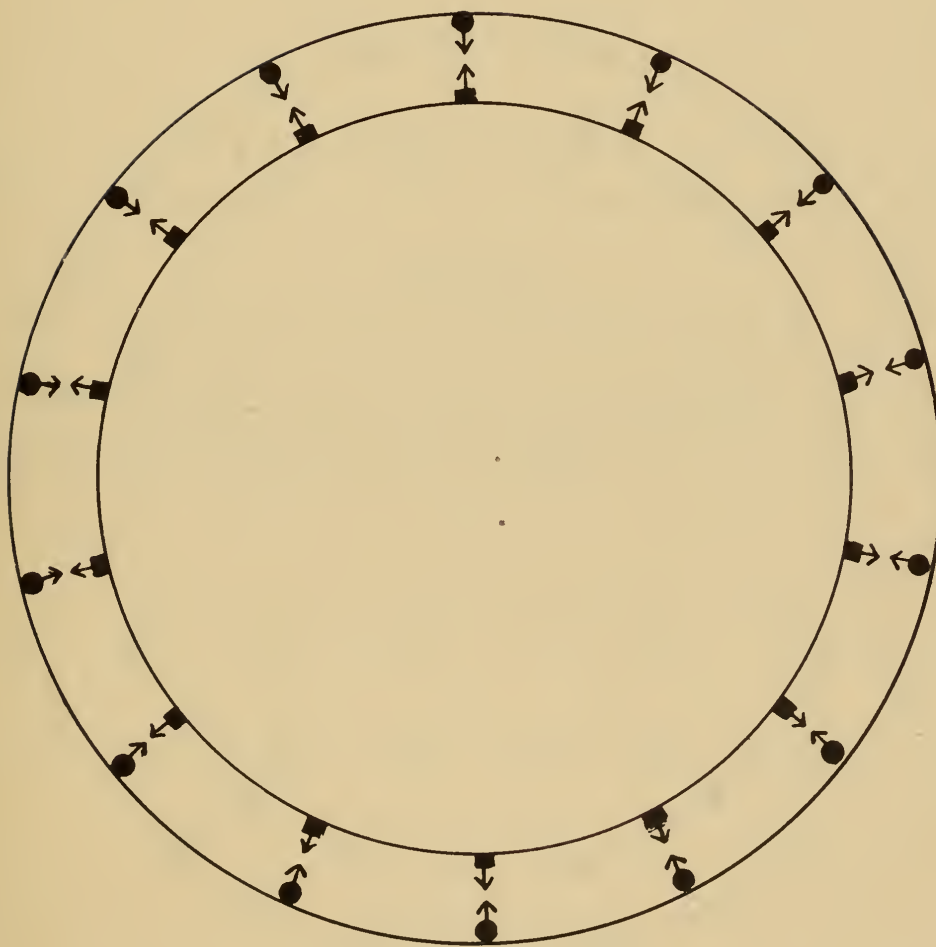


**FIGURE 3**

**SINGLE CIRCLE, PARTNERS FACING**

The girls stand on the right side of their partners. The partners then face each other. This formation is used for Kinderpolka on page 192.

**Formations (continued)**



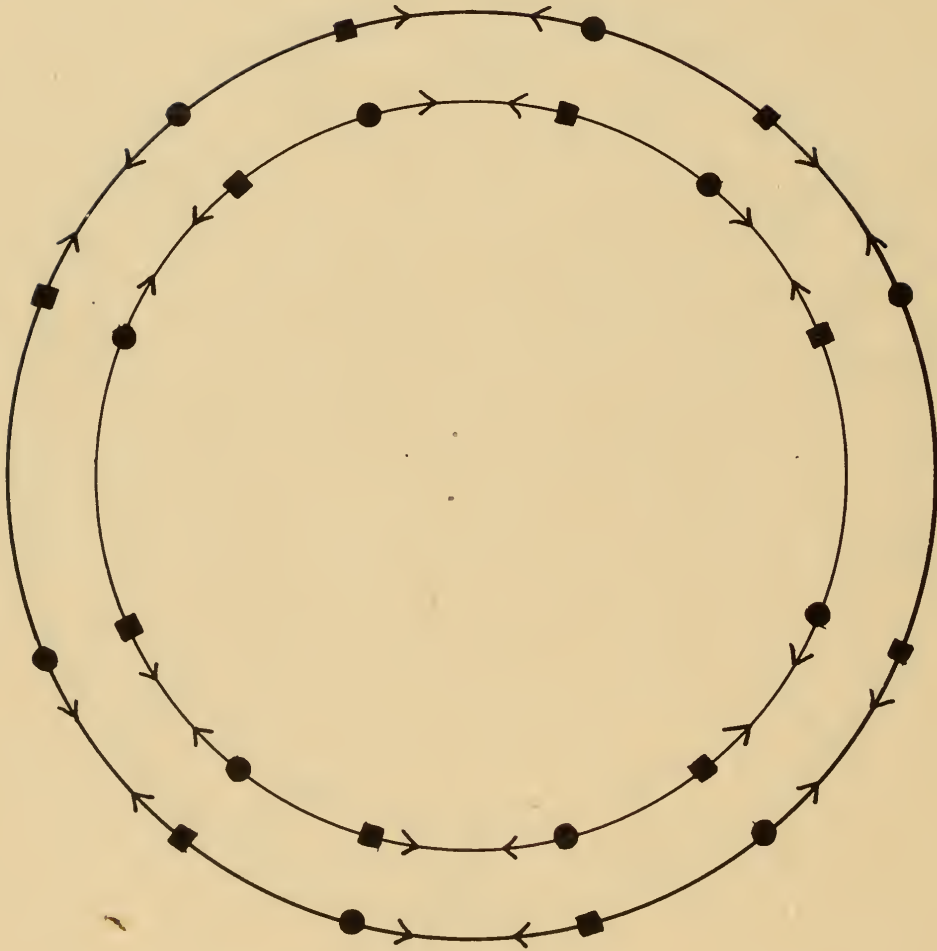
**FIGURE 4**

**DOUBLE CIRCLE, PARTNERS FACING**

The boy is usually in the inside circle and his partner is in the outside circle. Partners face each other. This formation is used in the dance Ace of Diamonds on page 204.



**Formations (continued)**



**FIGURE 5**

**DOUBLE CIRCLE, COUPLES FACING**

In this formation the girl stands on the right side of her boy partner. Every other couple faces the opposite direction, thus forming squares within the circle. This formation is used in Sicilian Circle on page 218.

### Formations (continued)

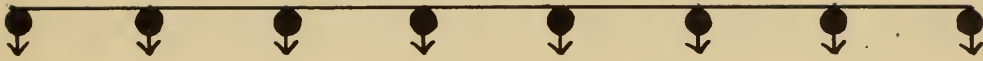


FIGURE 6

#### DOUBLE LINE, PARTNERS FACING

Any number of couples may be used for this formation. The children stand across from their partners. The lines are usually about five feet apart. This formation is used in the Virginia Reel on page 216.

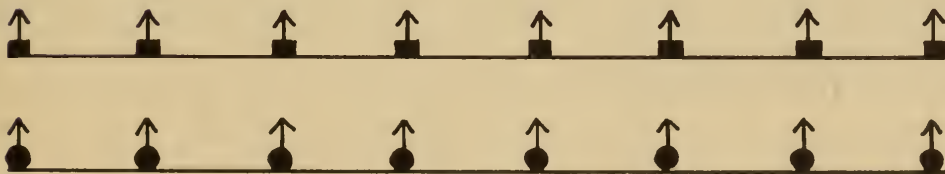
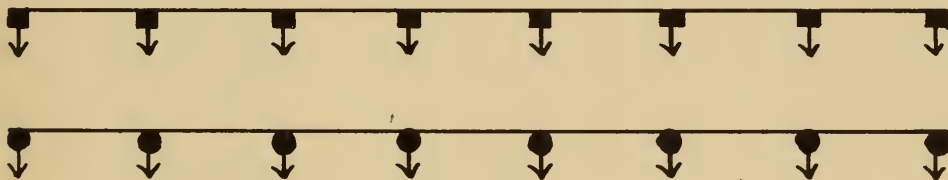
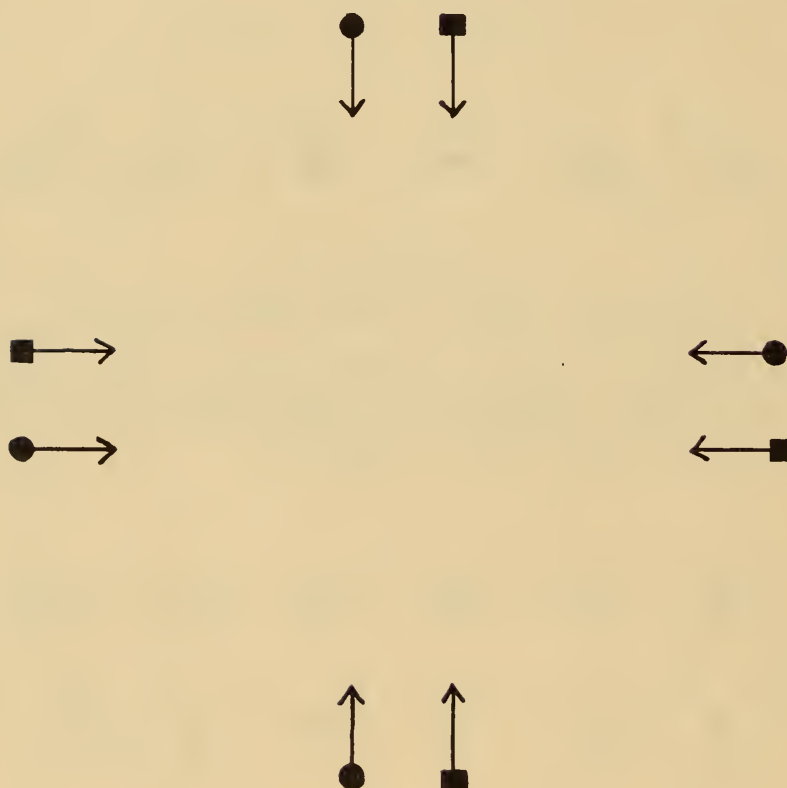


FIGURE 7

#### DOUBLE LINE, COUPLES FACING IN

The girls stand behind their partners in one line. In the other line the boys stand behind their partners. This formation is used in I See You on page 172.

**Formations (continued)**



**FIGURE 8**

**SQUARE OR QUADRILLE FORMATION**

The couple closest to the person playing the music is called head couple, or couple number 1. The couple to their right is couple number 2. The couple across from the head couple is couple number 3, and the couple on the left of the head couple is couple number 4. Couples number 1 and 3 are sometimes referred to as head couples and couples number 2 and 4 as side couples. This formation is used for Gustof's Skoal on page 196.



## CHAPTER VII

# ACCOMPANIMENT TO RHYTHMIC ACTIVITIES

- A. Introduction
- B. Bases for selection of accompaniment
  - 1. Facilities available
  - 2. Type of rhythmic activity
- C. Bases for selection of music
  - 1. Quality
  - 2. Child's stage of development
  - 3. Type of experience desired
- D. Type of accompaniment
  - 1. Piano
    - a. Advantages
    - b. Disadvantages
    - c. Suggestions for use
  - 2. Singing
    - a. Advantages
    - b. Disadvantages
    - c. Suggestions for use
  - 3. Percussion
    - a. Advantages
    - b. Disadvantages
    - c. Suggestions for use
  - 4. Choric speaking
    - a. Advantages
    - b. Disadvantages
    - c. Suggestions for use
  - 5. Recordings
    - a. Advantages
    - b. Disadvantages
    - c. Suggestions for use
- E. List of recordings

**A**CCOMPANIMENT is not absolutely necessary for rhythmic activities but it is desirable. A variety of experiences result from the use of different types of accompaniment. Since the type of stimulus determines to a great extent the type of response, the selection of accompaniment is of great importance.

The type of accompaniment selected depends on two factors. First, what are the facilities available? Is there a piano and an accompanist? This does not mean that the piano is always used if it is available, but that it may be the predominating type of accompaniment used. When there is a piano available there is the problem of an accompanist. Some teachers play for the classes they are teaching, whereas others need an accompanist. Sometimes another teacher, or a student, or a parent may accompany the rhythmic activities.

The second consideration is the type of rhythmic activity and the experience desired. If a singing game is to be played the external accompaniment may be omitted in favor of self-accompaniment. (The value of self-accompaniment is discussed later in the chapter.) If the activity is to be the creation of an Indian

dance, a different type of accompaniment is needed. A drum or tom-tom adds color and is suitable for Indian dancing.

According to Thorn the following points should be used in selecting music to stimulate or accompany rhythmic activity :

### *Quality*

The music which the child hears should conform to the highest musical standards. The following questions might be asked concerning the music. Does it express the mood aroused by the title? Is the melody interesting or mediocre? Is it rhythmic yet not over-stimulating?

### *The child's stage of development*

The next point in the selection of the music is the appropriateness to the child's stage of development. The music should be interesting to the child. Care should be taken to not over-stimulate the child with music and leave him nervously fatigued. There should be a good balance in the selection of music.<sup>1</sup>

The selection of appropriate compositions for the musical accompaniment depends upon the judgment of the teacher. In selecting music the teacher should choose music in relation to the child's previous experience and in relation to the experiences which are to follow. In this way the present experiences of the child can be related to his previous experiences. Simple melodies and simple accompaniments should be used for the beginning rhythmic experiences. The child learns by listening that the music for a fairy dance sounds entirely different from that for the giants. Children can become completely lost and bewildered with music that is elaborately embellished.

O'Donnell gives three types of experiences that may be had in musical accompaniment :

### *Experience in dynamics*

Response in movement to loudness or softness of tone.

Response in movement to gradual increase in volume.

Response in movement to gradual decrease in volume.

### *Experience in melody*

Response in movement to gradual or sudden rise and fall of melodic line.

### *Experience in tone quality*

Response in movement to sharp or staccato tones.

Response in movement to smooth and legato tones.<sup>2</sup>

There are three types of piano accompaniment for rhythmic activities. One type is the improvised accompaniments that coincide with the particular movements to be used. If the children are creating a pattern the accompanist improvises an accompaniment that fits the pattern or movement. In another type of accompaniment a musical composition is interpreted by the children. In this type of activity the music comes first, and the movement is suited to the mood and type of music. Another type of musical accompaniment is that which is used with folk dances and singing games. Here a definite pattern of activity usually

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<sup>1</sup> Alice G. Thorn, *Music For Young Children*. pp. 66-69.

<sup>2</sup> Mary O'Donnell, "Creative Dance For Children." pp. 100-102.



coincides with a definite composition that accompanies it. An advantage in using the piano for accompaniment of these experiences is the quick adjustment the accompanist may make to suit the mood or spirit of the children's activities.

If the music is to stimulate the mood, it should be played first with the children listening. There should be care exercised by the teacher to avoid forcing her ideas of interpretation on the children. It is better to let the music speak to the children and through discussion encourage them to express their ideas. In this way the child is thinking for himself.

To begin a rhythmic activity the teacher may say "and" or "ready" to preface the first note of accompaniment. This cue makes for a much smoother beginning and serves to start the dancers and accompanist together. It corresponds to the up-beat the conductor gives his orchestra in preparation for the first note of the composition. It is highly desirable for the teacher to stop the music and activity at the end of a phrase rather than during the phrase so that the participants do not experience an unfinished or unsatisfied feeling.

Singing is another type of musical accompaniment. There are two ways that singing may be used for the accompaniment of rhythmic activities. All of the children may sing as they dance, or one group may sing while another group dances. There are advantages and disadvantages to each. When the activity is vigorous and all the children are attempting to sing, the quality of the singing will suffer. However, if the rhythmic activity is not overly active, the children may have a feeling of complete participation which may result in a more rhythmic "whole." There is joy and pleasure in movement to self-accompaniment. These advantages are missed when one group sings while another dances. The teacher should take care to pitch the song in the proper key for the voice range of her age group. This voice range is discussed in Chapter VI. The singing voices of children can be damaged when the songs are pitched too low.

Percussion is another type of accompaniment for rhythmic activities. Some of the various instruments and objects that may be used in this type of accompaniment are tambourines, wood blocks, bells, triangles, gourds, tom-toms and drums. According to some authorities, percussion is preferred because it is pure rhythm, uncomplicated by melody and harmony. Percussion accompaniment is good because it is flexible in following the rhythmic pattern. There is no pre-conceived composition as in a recording, for example. Here, there is opportunity for variation and impromptu effects by the children and the accompanist. Another advantage of percussion accompaniment is that it is easily available and no time is lost searching for the right selection to fit the specific activity. Boys especially enjoy drums and tom-toms. The teacher may provide the accompaniment or the children may have the opportunity for self-accompaniment. Children enjoy experimenting with percussion accompaniment and they should have these experiences.

Percussion instruments are not only inexpensive in comparison to other forms of accompaniment but many instruments can be made by the children. This can be done in other classes and correlated with the rhythmic program. The construction of percussion instruments is especially suitable for art or craft's projects.



Perhaps the greatest disadvantage of the use of percussion for accompaniment is the monotony when it is used unwisely. Monotony can be guarded against through the use of a variety of instruments, a variety of activities, and opportunities for many different accompanists.

O'Donnell offers the following suggestions to the teacher for the use of percussion instruments:

1. The whole body should be used when striking the instrument.
2. The tone should never be beaten into the instrument, but should be drawn out of it.
3. One should work for flexibility of fingers, hands, wrists, and shoulders when playing.
4. One should be able to use either hand or both.
5. One should experiment with the instrument to find where the best tone can be produced and what effects can be produced with different beaters.
6. Drums give a better tone when not beaten in the exact center because the vibrations from the side seem to come together and neutralize the effect.
7. Gongs produce different tones in different areas.\*

Another type of accompaniment that may be used is rhymes and poems. The speaking of rhymes or poems in unison is called "choric speaking" or "choral speaking." Simple rhymes should be used when introducing choric speaking as an accompaniment for rhythmic activities. Gullan<sup>4</sup> suggests beginning with real jingles in which the strong beats are obvious and where the words do not express any subtlety of thought, for this allows the child to concentrate on the steady beat. She suggests speaking some merry jingles to the children and inviting them to make a movement to the rhythm. If the rhyme or poem impresses the child he will probably feel an impulse to put it into movement. If he is encouraged by the teacher he may form a dance pattern. It is desirable for the teacher to encourage improvisation on the part of the child rather than setting a pattern for the child to follow.

Sometimes the rhyme or poem is selected by the teacher, and sometimes the children find words or rhymes that are pleasing and which they want to use. The teacher begins by speaking the verses herself with plenty of life and a good swinging lilt. The interpretation by the group may be from the content of the poem and/or the rhythm of the words.

The examples found on pages 49 and 50 can be used to introduce choric speaking. Children enjoy chanting their names and creating corresponding patterns. The repeated word "Monday, Monday, Monday" has a sober quality that can be interpreted by dignified walking. The words "Saturday, Saturday, Saturday" have a merry quality when chanted and can be interpreted by galloping.

Ward<sup>5</sup> states that choric speaking on the part of the group has both educational and art value. The children speak softly so that there is more quality than

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\* O'Donnell, *op. cit.*, p. 102.

<sup>4</sup> Marjorie Gullan, *Spoken Poetry in the Schools*. p. 52.

<sup>5</sup> Winifred Ward, *Playmaking With Children*. p. 238.

volume. A light flexible tone is more pleasing than a heavy one, and the voices blend better when pitched alike. The aim is not the best interpretation but the creation of group interpretation. Sometimes the group speaks as they move, but more often one group does the choric speaking while the other group interprets through rhythmic activity.

According to Wilson\* it should be remembered that the aim is to amplify the meaning of poems for the child and develop his rhythmic sensitivity. She lists the following important elements: a strong basic rhythm, a word that is repeated often, a stanza that is repeated often, and context of action rather than literary idea.

In using the phonograph for the accompaniment of rhythmic activities the teacher should be extremely careful in the selection of recordings. The music should be simple and tuneful and not overpowering with difficult orchestral arrangements and embellishments. The selection of recordings may be made on the basis of recommendations by authorities and as a result of experimentation by the teacher. The teacher should be very familiar with a recording before attempting to use it the first time. Not only should she be familiar with the recording but she should have a definite idea of the results she expects to obtain through its use. In using recordings the child will have the experience of listening and responding to a variety of instruments. This experience is unique with this particular type of accompaniment.

There are certain limitations, however, in the use of recordings. Often the tempo is unsatisfactory and changing it may affect the pitch of the music. Another disadvantage is the interruption necessary in selecting and changing the record.

The following list of recordings should be helpful to the teacher:

Recordings		
Rhythms		
		Victor
<i>Walking</i>		
Rhythms For Children .....		22168
Rhythm Medley No. I. (Tip-Toe Walking).....		20526
Rhythm Medley No. II. ....		20526
<i>Running</i>		
Norwegian Mountain March .....		20151
Rhythms For Children (Run, Run, Run).....		20161
Turn Around Me .....		21620
<i>Skiping</i>		
Gigue—Corelli .....		20451
Rhythms For Children .....		20736
<i>Galloping</i>		
Wild Horseman .....		22162A
<i>Jumping</i>		
Rhythms For Children (Jumping) .....		20162
<i>Swaying, Swinging, Pushing</i>		
Knight of the Hobby Horse.....		22162B
Rhythm Medley No. I. (Flying Birds) .....		20526

\* Julia A. Wilson, "Children Dance to Rhyme." pp. 31-33.



### *Marching*

Stars and Stripes Forever.....	20132
Grand March (Aida) .....	22764

### *Rope Jumping*

Rhythm Band and Marches for Children.....	22766
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### **Creative Rhythms**

Ave Maria .....	7103
Chinese Lullaby .....	21970A
Elfin Dance .....	20079
Entrance of the Little Fauns .....	22163
Hungarian Rhapsody No. 2, Part I. ....	14422A
In a Chinese Temple Garden .....	35777
Indian War Dance .....	11-8302
Le Secret .....	20416
March of the Dwarfs .....	22177
Monastery Garden .....	35808
Persian Market .....	35777
Rhythms For Children (Gnomes, Fairies).....	19882
Rhythm Medley (Giants, Elephants, etc.).....	20526
Skating .....	20401
The Witch .....	20399

### **Folk Dances and Singing Games**

Ace of Diamonds .....	20989
Bleking .....	20989
Did You Ever See a Lassie.....	21618
Farmer in the Dell .....	21618
Gustof's Skoal .....	20988
Hansel and Gretel .....	21620
Highland Schottische .....	21618
How Do You Do My Partner.....	21685
Irish Washerwoman .....	22131
Jolly is the Miller .....	20214
London Bridge .....	20806
Looby Loo .....	20214
Mulberry Bush .....	20806
Needle's Eye .....	20214
Norwegian Mountain March .....	20151
Oats, Peas, Beans and Barley Grow .....	20214
Pop Goes the Weasel .....	20151
Ribbon Dance .....	21619
Seven Jumps .....	21617
Shoemaker's Dance .....	20450
Sicilian Circle .....	20639
Turkey in the Straw .....	22131
Turn Around Me .....	21620
Virginia Reel .....	20447

### **Square Dances**

	M-G-M
Square Dances, Carson Robison, Music .....	M-G-M-5
Calls by Lawrence V. Loy	
Square Dances, Carson Robison, Music .....	P-155
Calls by Lawrence V. Loy	



CHAPTER VIII

FUNDAMENTAL RHYTHMS

Bending and Stretching .....	85
Bouncing .....	83
Galloping .....	76
Hopping .....	83
Jumping .....	83
Leap-Run .....	87
March .....	86
Marching .....	73
Relaxation .....	89
Running .....	75
Skipping .....	78
Sliding .....	84
Swinging .....	80
Theme Music .....	91
Walking .....	72

General Directions

Explanations of the fundamental rhythms are found in Chapter IV and methods for their presentation are in Chapter VI. Fundamental rhythms may be presented and used in a variety of ways. They may be used in teaching accent, phrasing, dynamics, tempo, pattern, and composition. A variety of types of accompaniment may be used for the fundamental rhythms.

“Flowers Growing,” “The Top,” “Snowman Melting,” and many other creative rhythms found in Chapter IX are based upon the fundamental forms of non-locomotion and may be used for teaching such.

# WALKING

A light swinging walk with the arms moving freely, head up and general good posture should be stressed. Children should be allowed to walk informally around the room instead of in lines. The music may be varied by playing it alternately soft and loud. When the music is soft the children may walk on their toes and when it is loud they may step heavily. The music may also be varied by playing it alternately fast and slow.

G. Fielder

**Moderato** (♩ = 104)

The musical score is written for piano in 4/4 time, marked Moderato (♩ = 104). It consists of four systems of music, each with a treble and bass staff. The first system has 8 measures. The second system has 8 measures. The third system has 8 measures, with a '8va' marking above the treble staff in the final measure. The fourth system has 8 measures, with an '8' marking above the treble staff in the first measure. The piece ends with a double bar line.

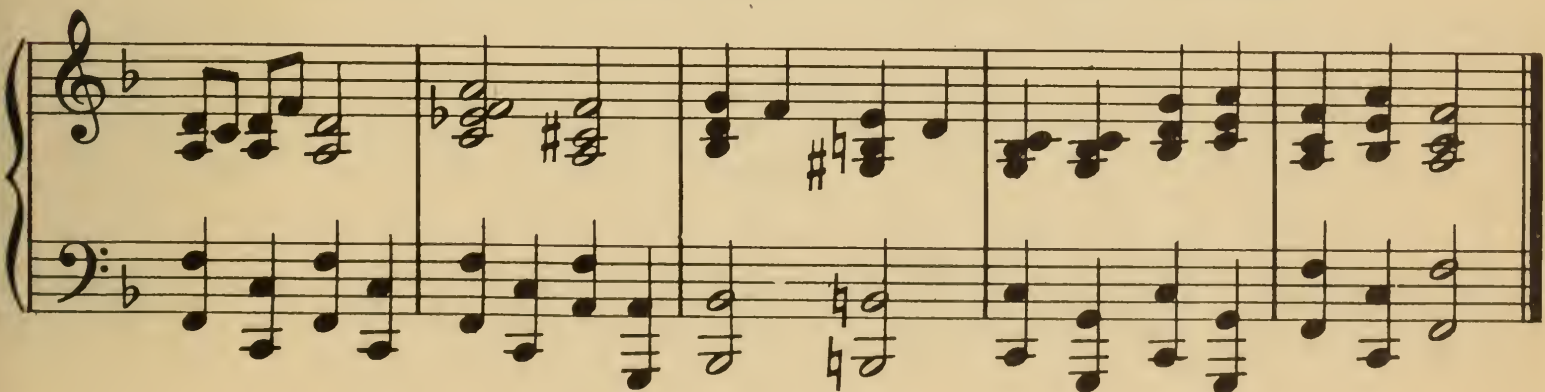
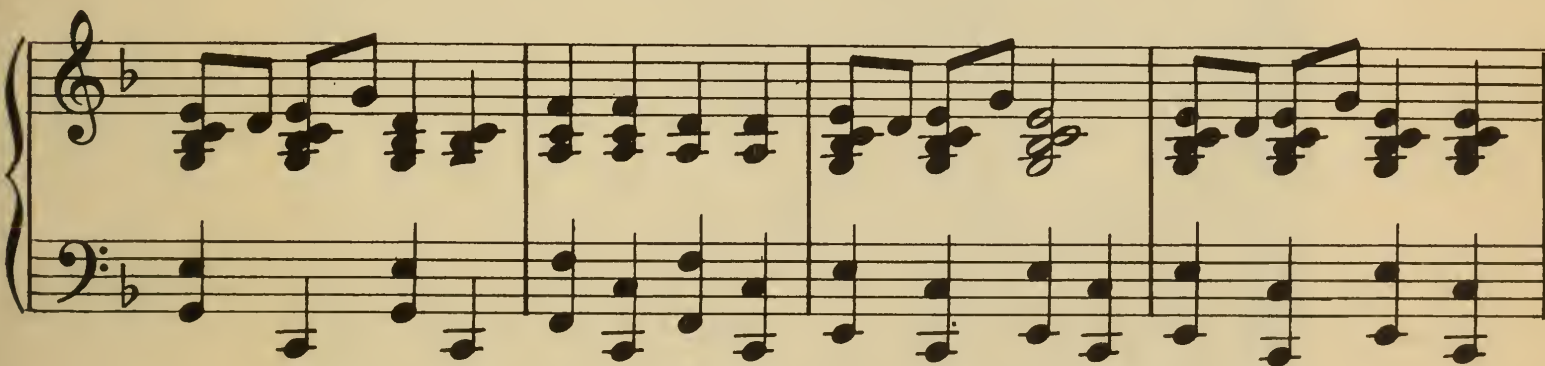
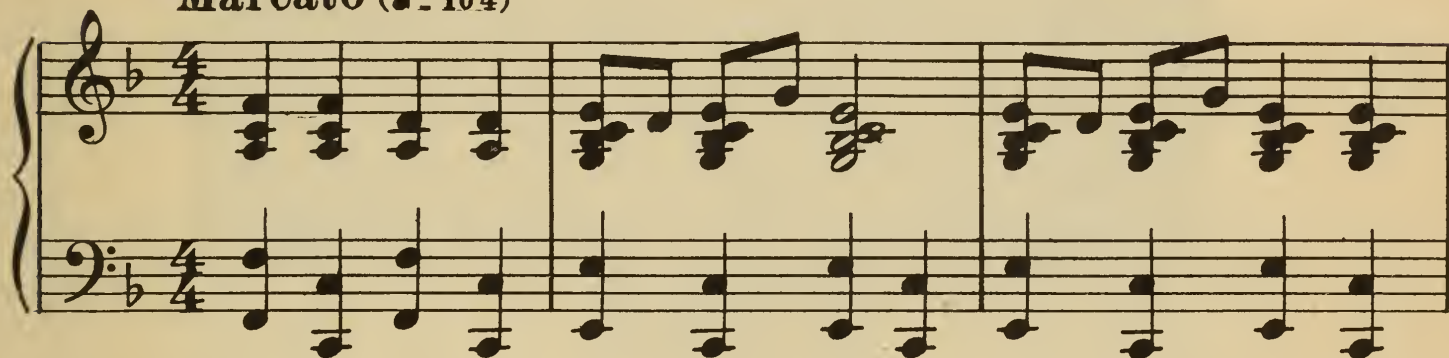


# MARCHING

The difference between walking and marching should be stressed. The toes are the first part of the foot to touch the floor. The knee is lifted as the foot comes up from the floor. The children will probably march in lines. They enjoy playing "drum-major" and taking turns in leading the other children around the room in a parade. Many marching patterns may be created. This marching music is recommended for use in the primary grades because of its simplicity and lack of embellishments.

G. Fielder

**Marcato** (♩ = 104)





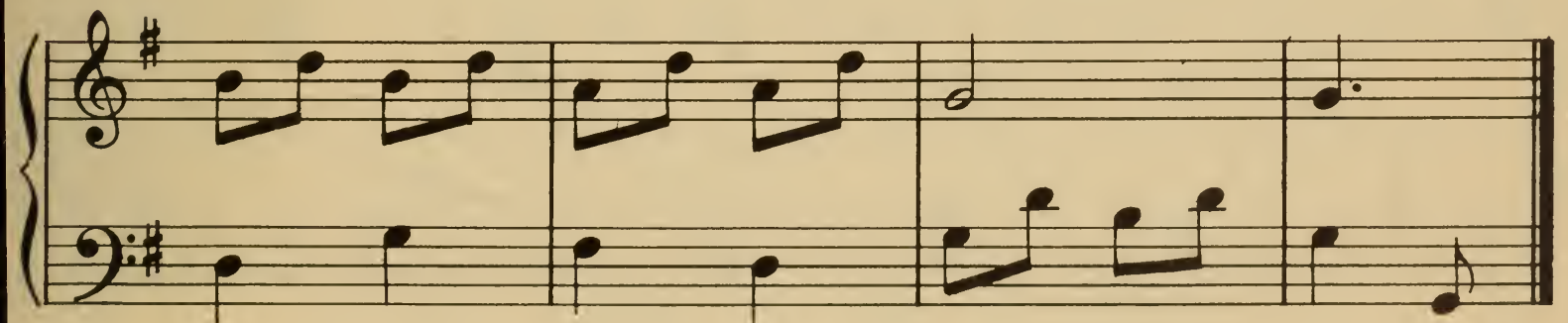
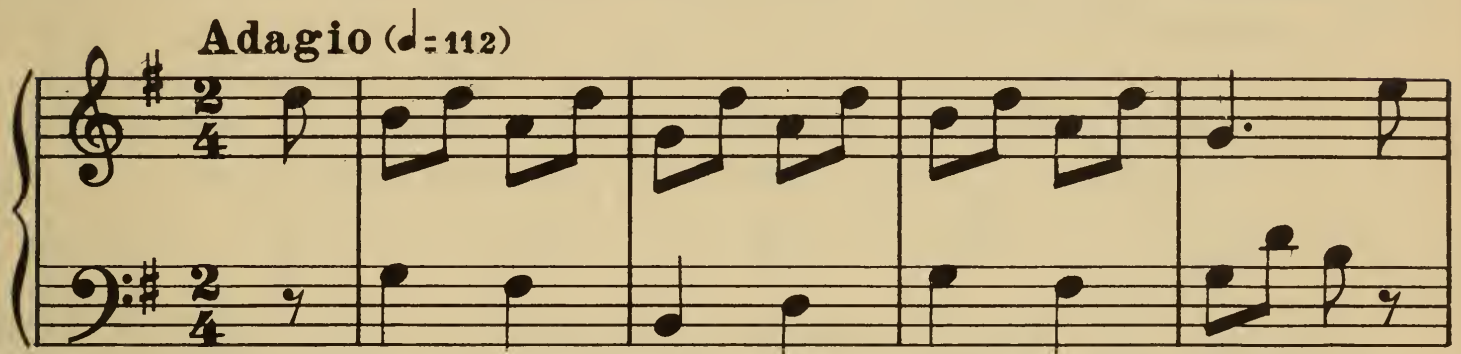


**Running**

# RUNNING

Running is done on the balls of the feet with small steps. The elbows are bent and the arms swing. Sometimes the children run in place. There is one step for each eighth note of music.

G. Fielder





## GALLOPING

The children should be permitted to gallop informally about the room. There is always a "leading foot" when galloping and this foot may be changed with the phrasing of the music. The heels do not touch the floor. The hands may be holding imaginary reins. (For detailed description of galloping see page 34.)

G. Fielder

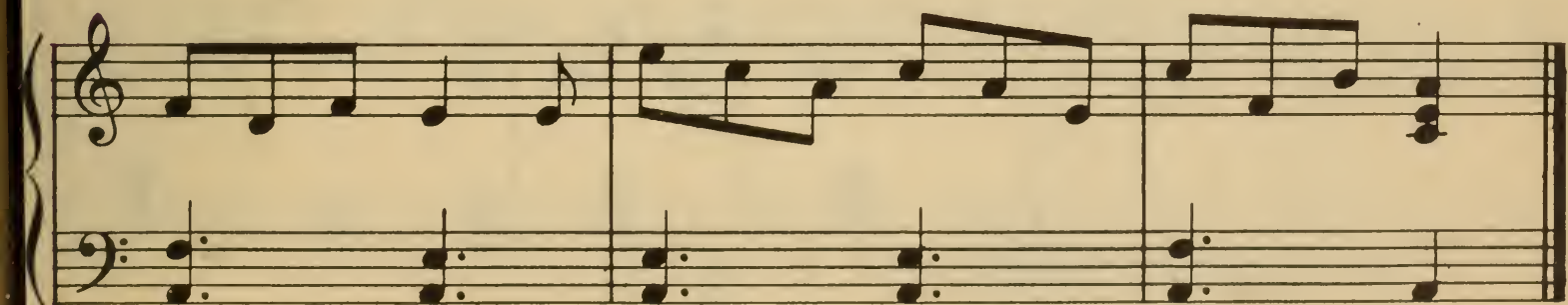
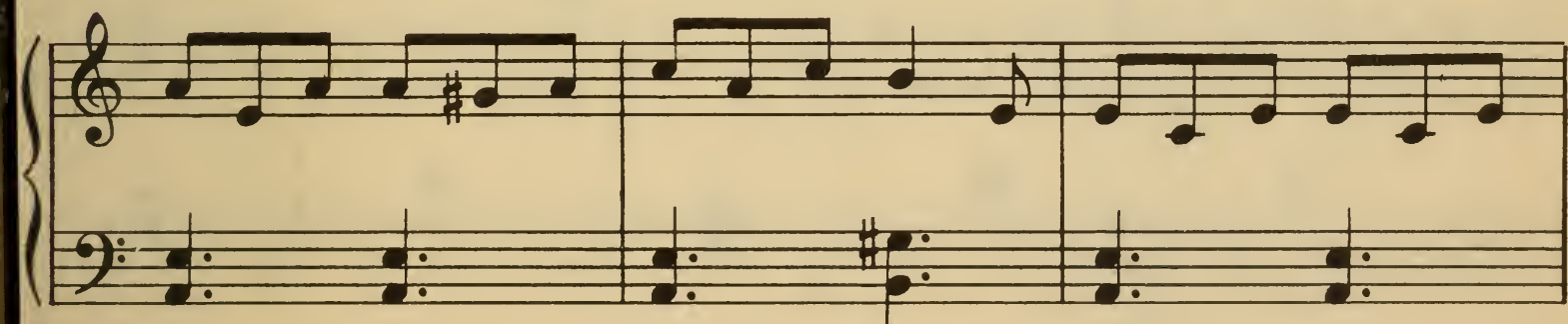
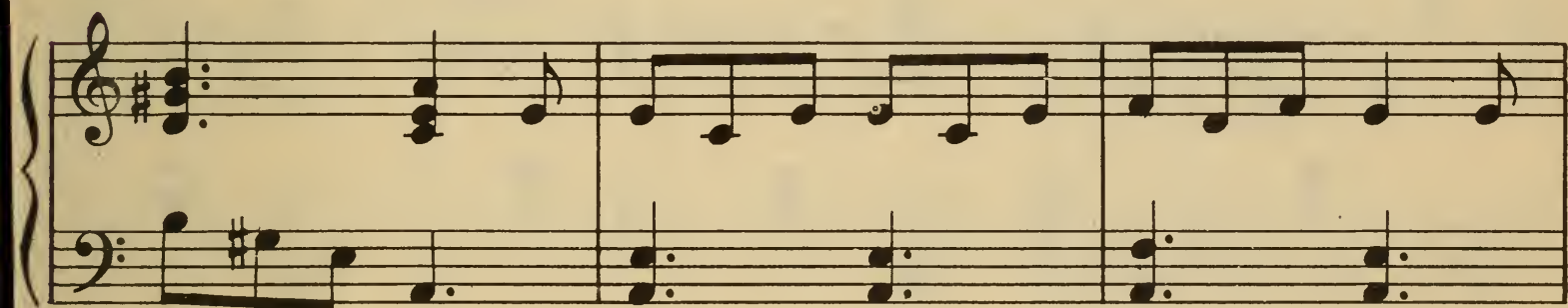
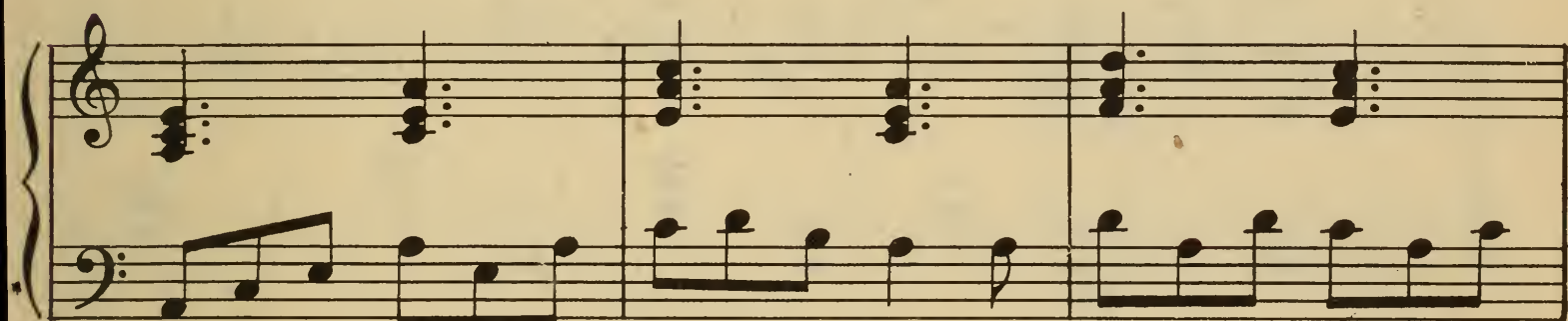
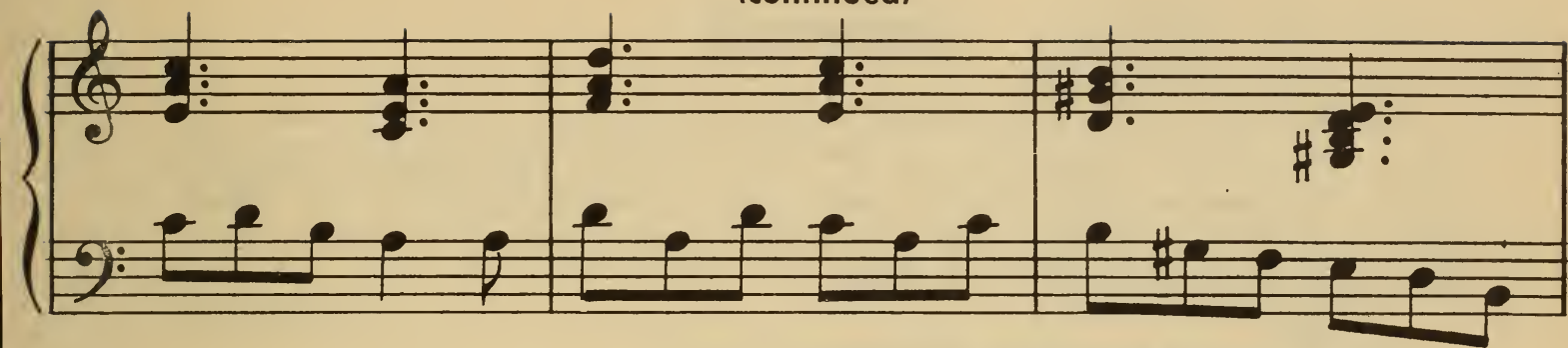
(♩. = 108)





# GALLOPING

(continued)

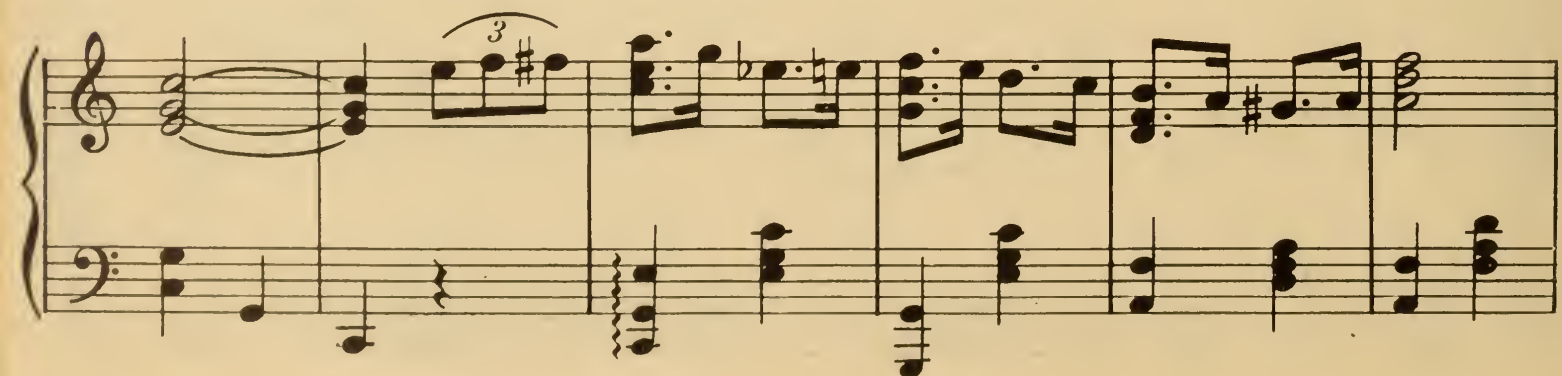
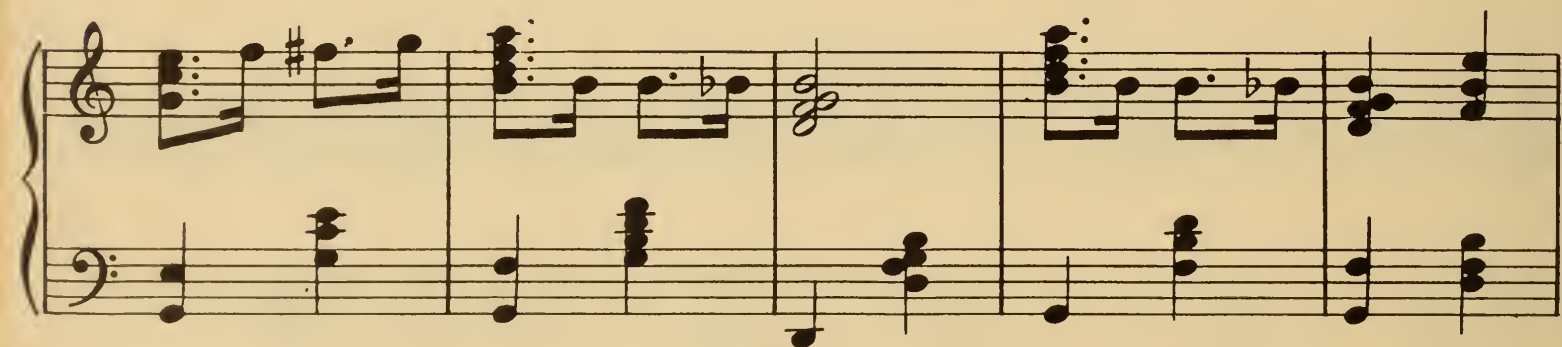
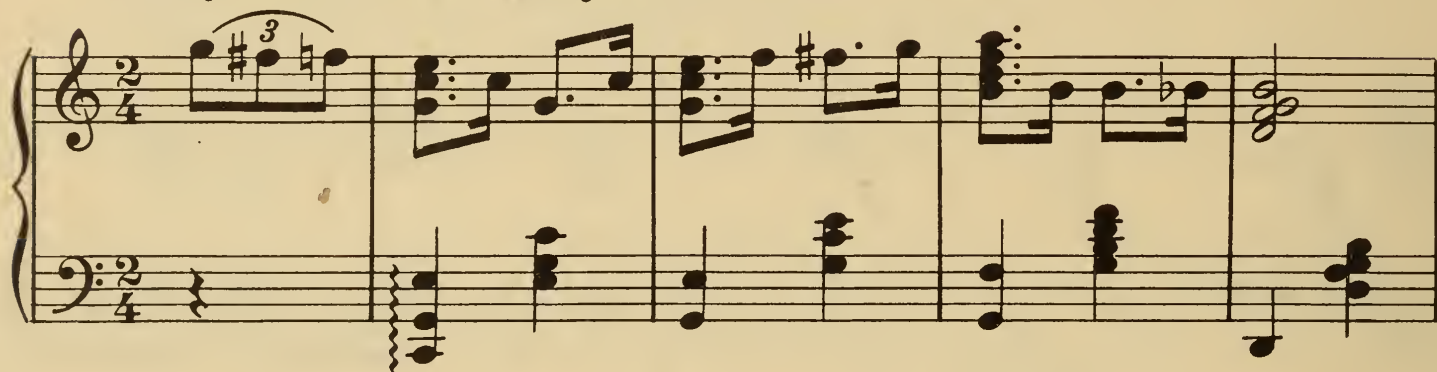


# SKIPPING

The children should be permitted to skip happily and informally about the room. They should skip lightly on their toes swinging their arms to shoulder height. Emphasis should be placed upon a high skip rather than a fast one. Sometimes the children may skip with partners or in small groups. Interesting floor patterns may be created by the children.

G. Fielder

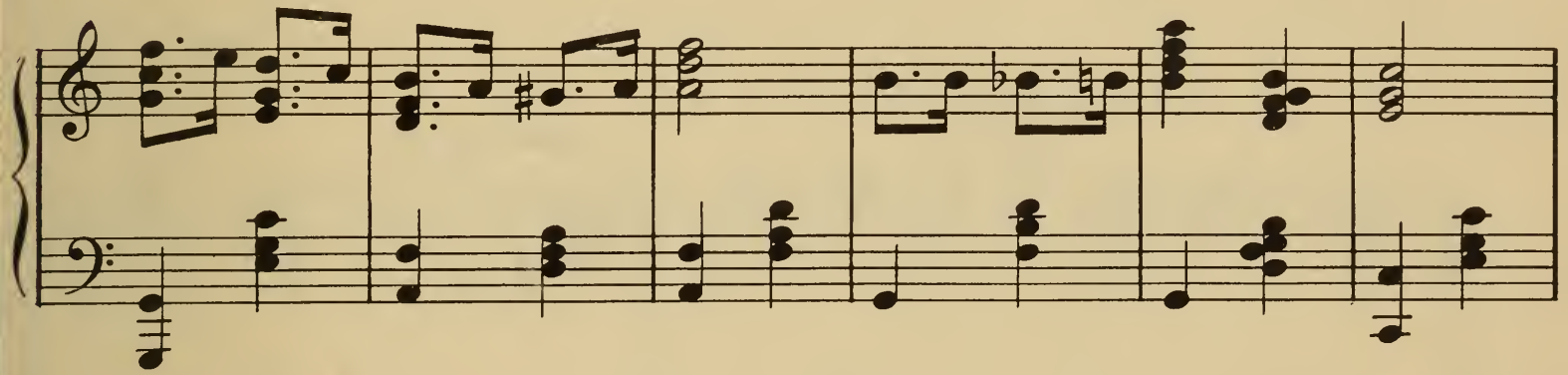
Gaily with marked rhythm (♩ = 104)





# SKIPPING

(continued)





# SWINGING

Children may pretend they are really pushing a swing. They raise the arms forward when they push and then bend the elbows as the arms come back toward the body. One foot is placed in front of the other. The body moves with a forward and backward rocking motion. Sometimes the children hold both hands of a partner, thus forming a swing, while a third child pushes the swing. Children enjoy swinging a scarf with a partner in time with the music (see illustration on page 82).

G. Fielder

## Swaying (♩ = 60)

The musical score for "Swaying" is written for piano accompaniment on a grand staff. It consists of three systems, each with a treble and bass clef. The key signature is four flats (B-flat, E-flat, A-flat, D-flat). The time signature is 6/8. The tempo is marked as quarter note = 60. The melody is primarily in the treble clef, with chords and bass lines in the bass clef. The score is as follows:

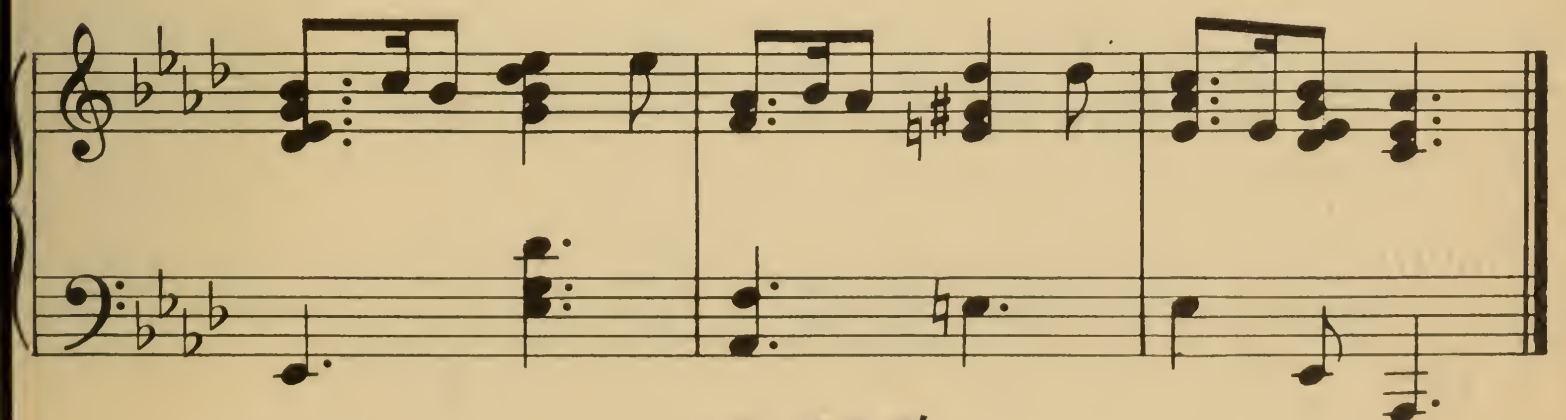
System 1: Treble clef has a melody of quarter notes and eighth notes. Bass clef has a bass line of quarter notes and chords.

System 2: Treble clef continues the melody. Bass clef continues the bass line.

System 3: Treble clef continues the melody. Bass clef continues the bass line.

# SWINGING

(continued)



171898





Swinging With Scarves



# BOUNCING

The children should stand scattered about the room. They may pretend they are rag dolls as they bounce. They should stand with feet a little apart and jump in place, landing on their toes first and then lowering their heels to the floor. The arms are relaxed and hang loosely at their sides. The music is played quickly when used for hopping. When the children are hopping, the take-off and landing are made on one foot.

**Slow, with accent** (♩ = 56)

G. Fielder

(hop - ♩ = 126)

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a treble and bass staff joined by a brace. The first system includes four measures with accents (^) over the first four chords in the treble staff. The second system contains three measures. The third system contains three measures, ending with a double bar line. The music is composed of chords in the treble staff and single notes in the bass staff.

## SLIDING

The children should slide sideways lightly springing on their toes (two slides to each measure). They may create various patterns that involve change of direction. They may also slide with partners facing each other and holding hands. (For description of sliding see page 35.)

G. Fielder

**Andante** (♩ = 132)



# BENDING AND STRETCHING

This movement may be performed from a standing, kneeling, or sitting position. There should be a feeling of stretching or extending of the body followed by the arms and body folding down and inward. When using this music there is a quick movement of stretching which is at its peak on the first beat of the second measure. This movement is followed by bending down and inward very slowly.

G. Fielder

**Lento**

The musical score is written for piano in 3/4 time. It consists of three systems of music. The first system begins with a crescendo leading to a forte (*ff*) dynamic on the first beat of the second measure, followed by a decrescendo to a forte (*f*) dynamic on the first beat of the third measure. The second system starts with a mezzo-forte (*mf*) dynamic, followed by a decrescendo to a piano (*p*) dynamic on the first beat of the third measure. The third system starts with a piano (*p*) dynamic, followed by a decrescendo to a pianissimo (*pp*) dynamic on the first beat of the second measure, and ends with a final chord on the first beat of the third measure.



# MARCH

This music is particularly suitable as an accompaniment for the marching of children in the intermediate grades. They will enjoy creating many marching patterns. Good posture should be stressed. (For description see page 73.)

G. Fielder

March tempo (♩ = 116)

The musical score is written for piano accompaniment in 6/8 time, marked 'March tempo (♩ = 116)'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a steady accompaniment with eighth notes. The piece concludes with a final cadence in the fourth system.

# LEAP-RUN

A leap-run is slow and is performed with large steps. There is a spring from one foot to the other with the latter leg extended before landing. The arms should be swinging freely with elbows slightly bent. There should be four leap-run steps to each measure of music.

G. Fielder

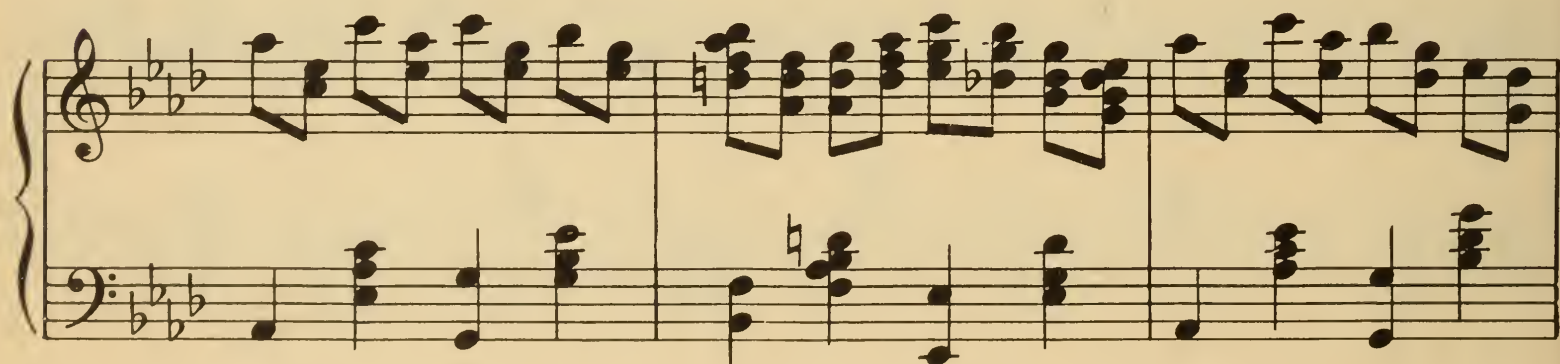
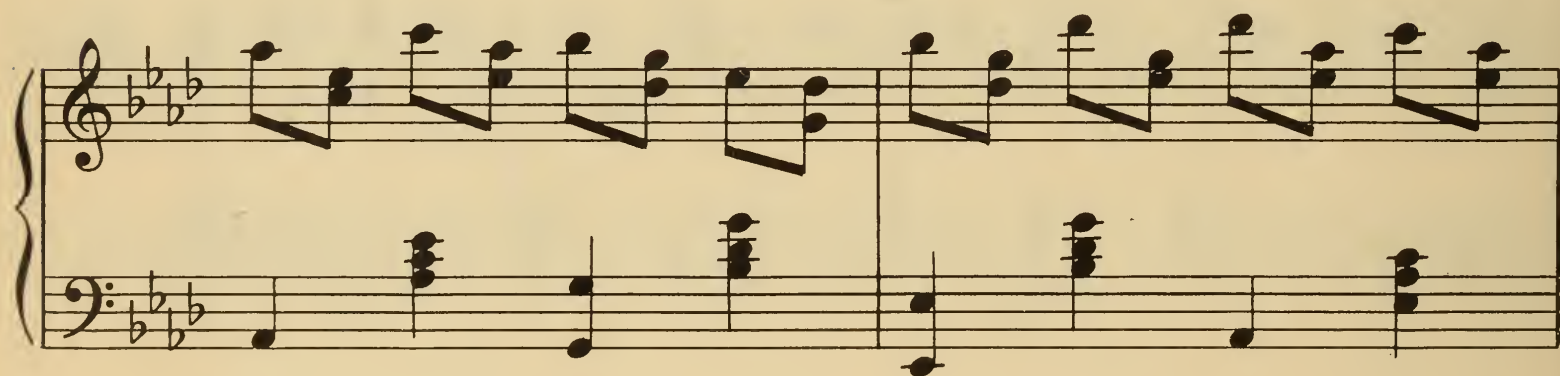
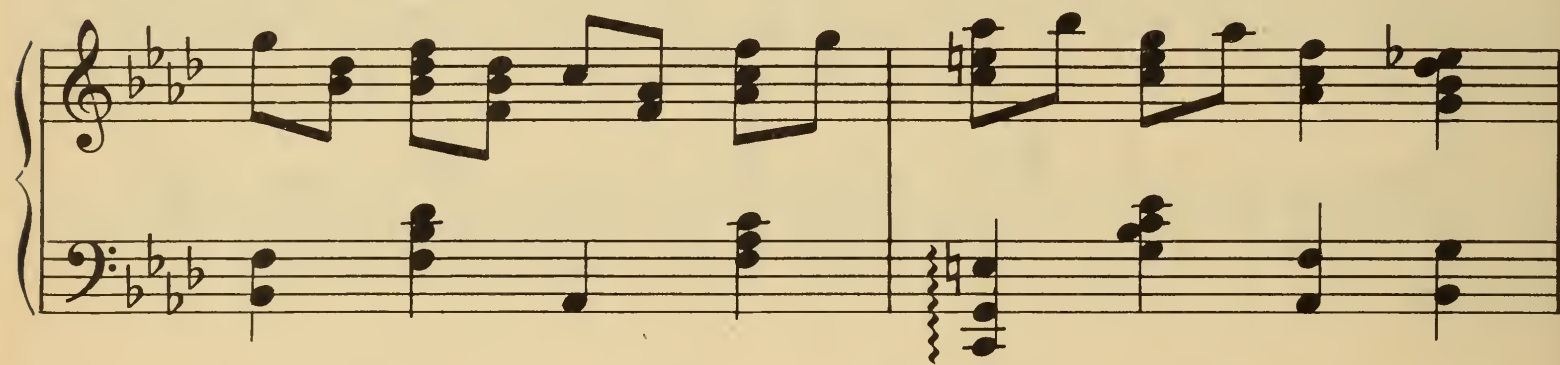
**Adagio** (♩ = 116)

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of two staves each. The melody is primarily in the right hand, characterized by wide intervals and a slow, deliberate pace. The left hand provides harmonic support with chords and single notes. The first system includes accents (^) over the first four notes of the right-hand melody. The second system features a key signature change to two flats (B-flat, E-flat) in the second measure of the right hand. The third system continues in two flats. The fourth system concludes with a repeat sign and a fermata over the final note in the right hand, and a final chord in the left hand.



# LEAP-RUN

(continued)

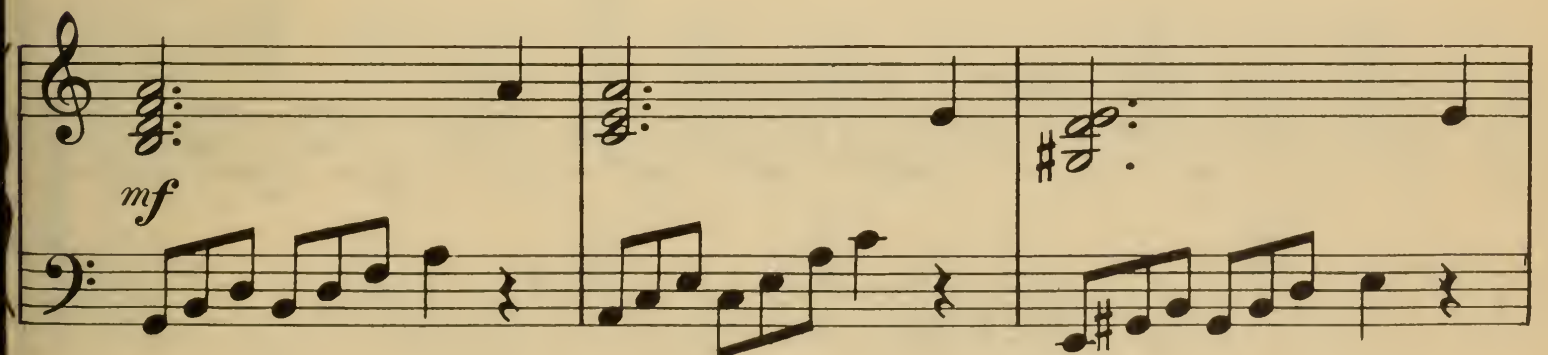
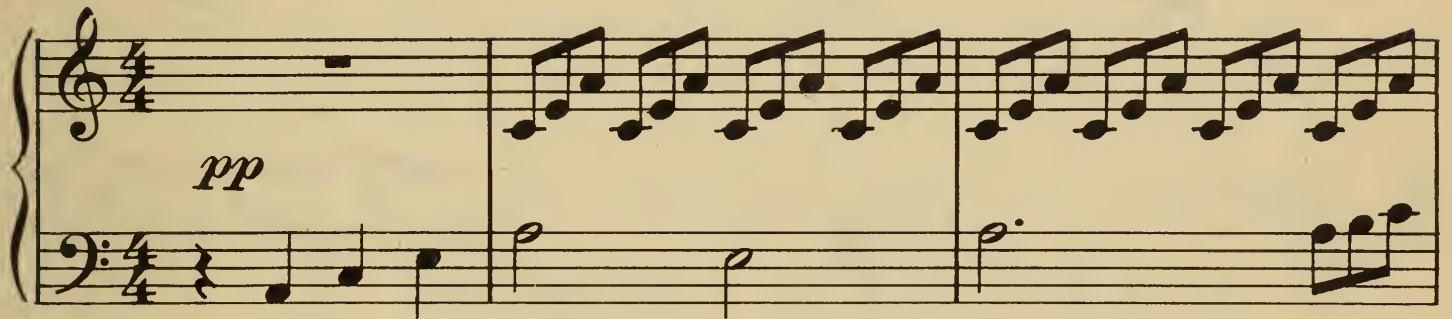




# RELAXATION

Children should learn to relax and to listen to music as well as to express themselves. They may sit or lie down, close their eyes, and listen to soft, restful music. The teacher may wish to use the music for relaxation movements.

G. Fielder



# RELAXATION

(continued)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures, each with a single half note: F#4, G4, and A4. The lower staff is in bass clef and contains three measures of eighth-note patterns. The first measure has four eighth notes (F#3, G3, A3, B3), the second has four eighth notes (C4, D4, E4, F#4), and the third has four eighth notes (G4, A4, B4, C5). Each measure ends with a quarter rest.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures: the first has a single half note (F#4) with the marking *rit.* below it; the second has a single half note (G4) with the marking *a tempo* below it; the third has a continuous eighth-note pattern (F#4, G4, A4, B4, C5, B4, A4, G4, F#4) with the marking *pp* below it. The lower staff is in bass clef and contains three measures: the first has a continuous eighth-note pattern (F#3, G3, A3, B3, C4, B3, A3, G3, F#3); the second has a continuous eighth-note pattern (C4, D4, E4, F#4, G4, F#4, E4, D4, C4); the third has a single half note (F#3) with the marking *pp* below it.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of a continuous eighth-note pattern (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The lower staff is in bass clef and contains two measures: the first has a single half note (F#3) with a dot above it; the second has a continuous eighth-note pattern (C4, D4, E4, F#4, G4, F#4, E4, D4, C4) with a dot above it.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains two measures of a continuous eighth-note pattern (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The lower staff is in bass clef and contains two measures: the first has a single half note (F#3) with a dot above it; the second has a continuous eighth-note pattern (C4, D4, E4, F#4, G4, F#4, E4, D4, C4) with a dot above it.

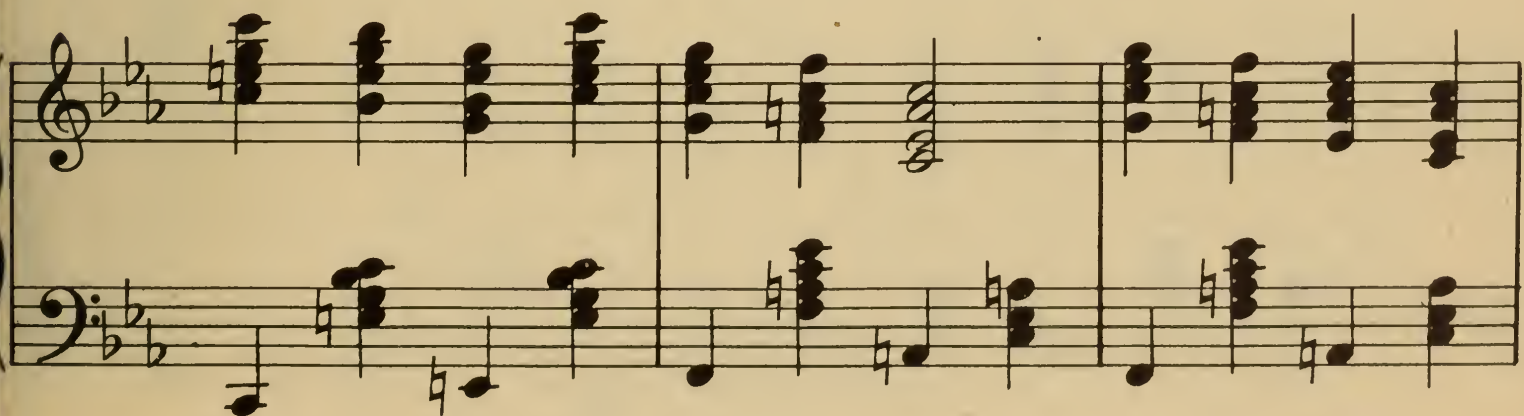
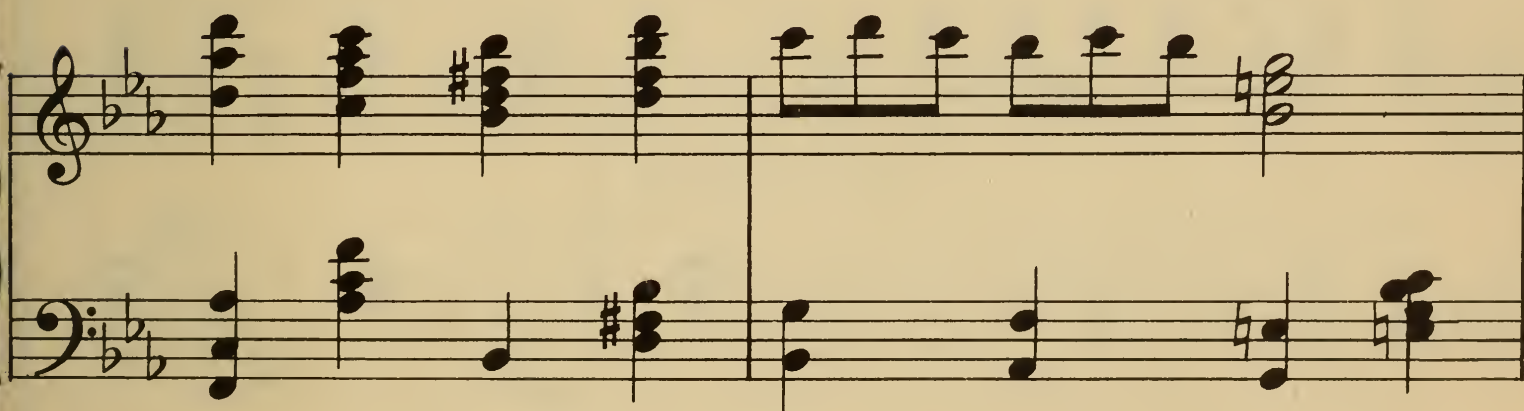
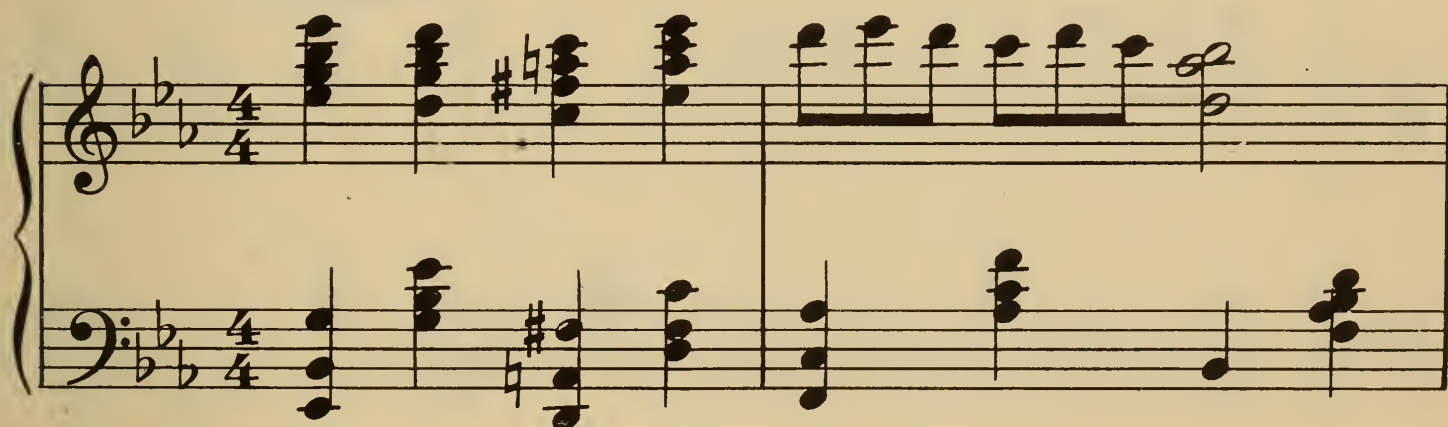
The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures of a continuous eighth-note pattern (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The lower staff is in bass clef and contains three measures: the first has a single half note (F#3) with a dot above it; the second has a continuous eighth-note pattern (C4, D4, E4, F#4, G4, F#4, E4, D4, C4) with a dot above it; the third has a single half note (F#3) with a dot above it.

## THEME MUSIC

Children derive great pleasure in having theme music. When they hear the theme music at the close of class they like to leave the room walking to music. The playing of theme music helps to solve the problem of talking and confusion at the close of class. The same theme music may be used when the children enter the room for class.

G. Fielder

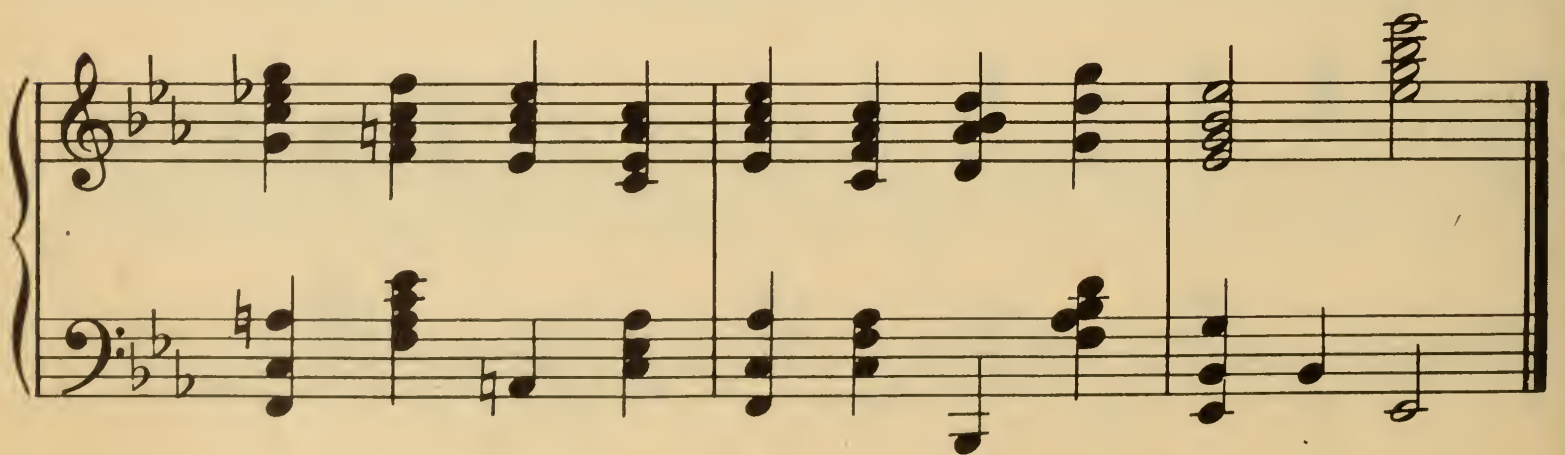
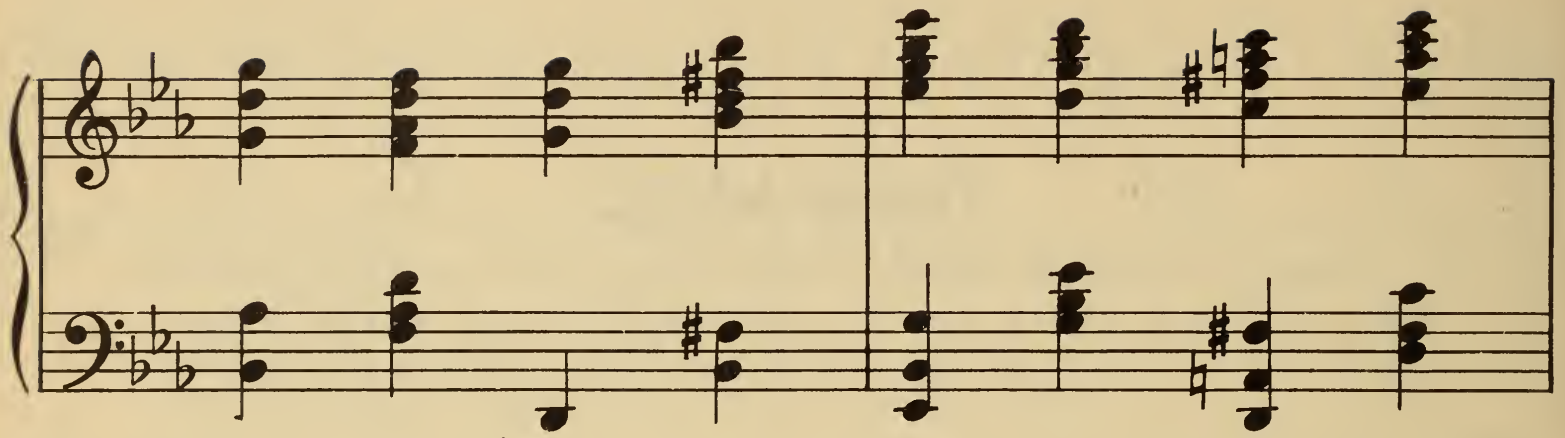
### Moderato





# THEME MUSIC

(continued)



## CHAPTER IX CREATIVE RHYTHMS

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### General Directions

**M**ETHODS for the presentation of creative rhythms are found in Chapter VI. Many of the creative rhythms found here have definite directions. Directions and suggestions may be helpful to the beginning teacher until she gains confidence in her ability to draw ideas from the group.

For example, the Mother Goose rhythms may be played in any of the following ways: (1) The teacher may wish to give definite directions and say the rhyme as the music is played. (2) The children may discuss how to play the rhyme and sing or say it as they play. (3) One group may chant the rhyme as each member of the other group creates his own pattern. (4) The rhyme may be omitted after the first reading and each child may interpret the music.

“Dance of the Elves” may be presented in a variety of ways (as can all the other creative rhythms). (1) The teacher may tell the story and play the music. The children discuss both the story and the music and then plan their dance. (2) The teacher may give the title of the composition and play it. The children may discuss what the music says and create a dance. (3) The teacher may play the music, without giving the title, and the children may discuss the tempo and mood. Each child may then create his own dance.

Teachers are encouraged to experiment with their own ideas and the ideas of the children in presenting creative rhythms.

# JACK BE NIMBLE

Mother Goose

Jack be nimble,  
Jack be quick,  
Jack jumped over the candle-stick!

*Formation:* Children may be in a single circle or scattered about the room.

*Description:*

Measure 1 - Stand on tiptoes stretching arms high overhead.

Measure 2 - Stoop low.

Measures 3 - 4 Jump high in air over an imaginary candle-stick. Land on toes.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

**Slowly**





# JACK AND JILL

Mother Goose

Jack and Jill went up the hill,  
To fetch a pail of water.  
Jack fell down and broke his crown,  
And Jill came tumbling after.

*Formation:* Double circle of partners facing counterclockwise.

*Description:*

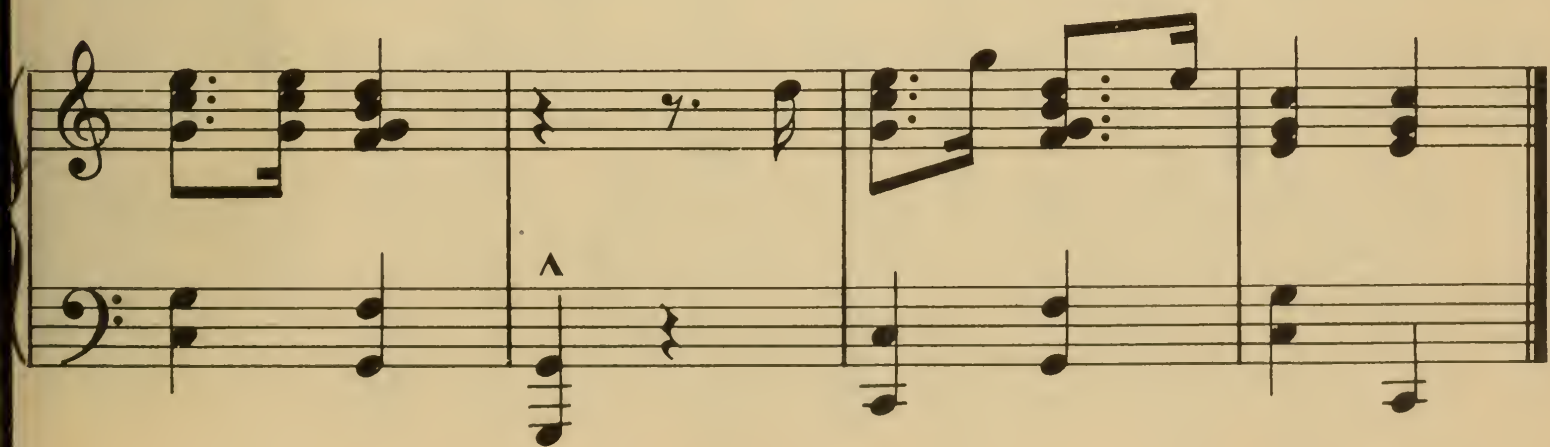
Measures 1 - 4 Boy and girl partners take inside hands and skip lightly around the circle.

Measures 5 - 8 Jack falls down and Jill stoops and tries to help him up.

Measures 9 -10 Jill falls down too.

G. Fielder

## Gaily



# LITTLE MISS MUFFETT

Mother Goose

Little Miss Muffett sat on a tuffett,  
Eating her curds and whey.  
Along came a spider who sat down beside her,  
And frightened Miss Muffett away!

*Formation:* The girls are Miss Muffetts and they form a circle. The boys are the spiders and they each choose a Miss Muffett. Each boy stoops about five feet behind his Miss Muffett.

*Description:*

Measures 1-8 Miss Muffetts sit in a circle and pretend to eat. The spiders pretend to be hiding under a leaf.

Measures 9-12 The spiders creep up slowly behind the Miss Muffetts.

Measures 13-14 The Miss Muffetts jump up and run into the center of the circle.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

**Slowly**

The musical score is written for piano and consists of three systems of music. The first system is marked 'Slowly' and is in 3/4 time. It features a treble and bass staff with a key signature of one flat (B-flat). The melody is simple, with chords and single notes. The second system continues the melody and harmony. The third system begins with the word 'quickly' above the treble staff, indicating a change in tempo. It features triplets in both the treble and bass staves, with a final measure ending in a double bar line.



# CROOKED MAN

Mother Goose

There was a crooked man  
That walked a crooked mile.  
He found a crooked sixpence  
Upon a crooked stile.

He bought a crooked cat,  
Which caught a crooked mouse.  
And they all lived together,  
In a little crooked house.

*Formation:* Single circle facing to the right. One child is the cat and another is the mouse. The cat and mouse are outside the circle on opposite sides.

*Description:*

Measures 1 - 2 The crooked men walk around the circle slowly. Each child should be "crooked" according to his own ideas.

Measures 3 - 4 They stoop and pick up the sixpence and put it in their pockets. They walk on slowly.

Measures 5 - 6 The child who is the crooked cat runs into the circle. The child who is the crooked mouse also runs into the circle. The cat chases and catches the mouse.

Measures 7 - 8 The crooked men, the cat, and the mouse all walk slowly to the center of the circle where they sit in a small group.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

Slowly

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system begins with a 'Slowly' tempo marking. The melody is primarily in the treble clef, while the bass clef provides a simple harmonic accompaniment. The second system continues the melody and includes a '8va' (octave) marking with a dashed line, indicating a shift in the bass line. The third system concludes the piece with a final chord and a '8' marking with a dashed line, likely indicating the end of the piece or a specific measure.



# RIDE A COCK HORSE

Mother Goose

Ride a cock horse to Banbury Cross,  
To see a fine lady upon a white horse.  
Rings on her fingers, and bells on her toes,  
She shall have music wherever she goes.

*Formation:* Single circle, facing right.

*Description:*

Measures 1 - 4 Children gallop around the circle on imaginary horses.

Measure 5 Stand facing the center of the circle with arms high shaking hands.

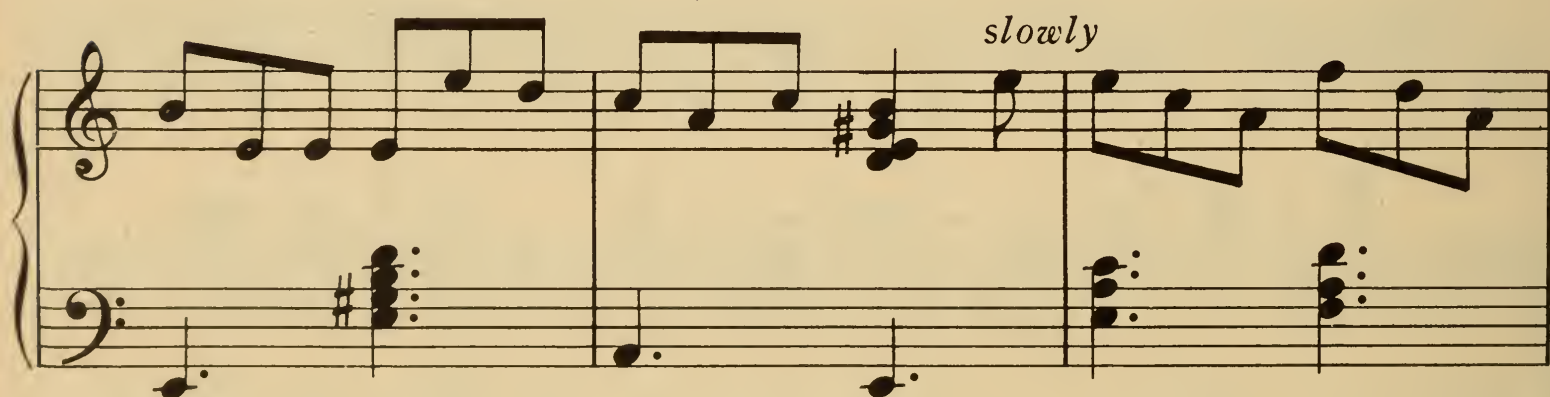
Measure 6 Extend right foot forward and give a shake. Repeat with the left foot.

Measures 7 - 8 Whirl around in place using short, quick steps.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

**Quickly—with accent**



# HUMPTY DUMPTY

Mother Goose

Humpty Dumpty sat on a wall,  
Humpty Dumpty had a great fall.  
All the King's horses and all the King's men  
Couldn't put Humpty together again.

*Formation:* The children are divided into three groups. Those who are the King's horses and the King's men are at one side of the room. The children who are the Humpty Dumpties sit in a row on the other side of the room.

*Description:*

Measures 1- 7 Humpty Dumpties sit cross-legged in a line, swaying from side to side in time with the music.

Measure 8 Humpty Dumpties tumble over.

Measures 9-12 The King's men come galloping up with their horses and try to pick up the Humpty Dumpties.

Measures 13-16 All is in vain. The horses and men gallop away leaving the Humpty Dumpties.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

**Moderato**

The musical score is written for piano in 3/4 time. It consists of four systems of staves. The first system is marked 'Moderato'. The second system continues the 'Moderato' tempo. The third system is marked 'quicken tempo' and features a more active bass line. The fourth system concludes the piece with a 'rit.' (ritardando) marking. The score uses treble and bass clefs, with various chords and melodic lines. A key signature change to one sharp (F#) occurs in the third system.



# DANCE LITTLE BABY

Mother Goose

Dance little baby, dance up high.  
Never mind baby, Mother is nigh.  
Here we go up, up, up,  
Here we go down, down, down,  
Backwards and forwards,  
And here we go round, round, and round.

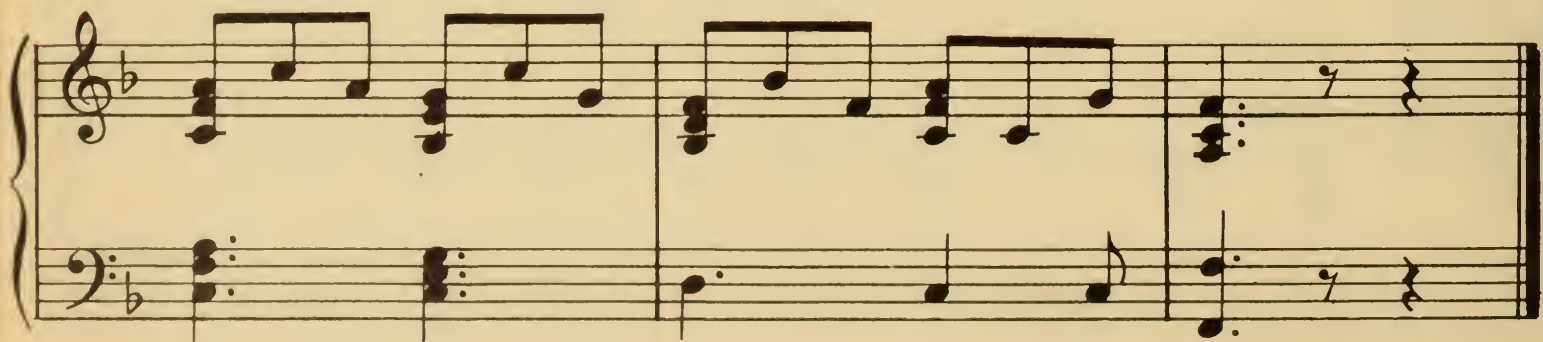
*Formation:* The children may stand scattered about the room.

*Description:*

- Measures 1 - 2 Children dance about the room.  
Measures 3 - 4 Each child shakes a finger at a neighbor.  
Measure 5 Stand on tiptoe with arms overhead.  
Measure 6 Stoop down low.  
Measure 7 One step backward and one step forward.  
Measures 8 - 9 Whirl around using small, quick steps.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder





# HEY DIDDLE DIDDLE

Mother Goose

Hey Diddle Diddle the cat and the fiddle,  
The cow jumped over the moon.  
The little dog laughed to see such sport,  
And the dish ran away with the spoon.

*Formation:* The children stand in a double circle facing counterclockwise.

*Description:*

Measures 1 - 2 The children play imaginary violins.

Measures 3 - 4 They run forward with small steps and jump high into the air.

Measures 5 - 6 They face their partners, put hands on hips, and laugh.

Measures 7 - 8 Take hand of partner and run forward around the circle.

Rather than give specific directions the teacher may wish to have the children create the pattern.

## Allegro

G. Fielder



## LET'S WALK LIGHTLY

Let's walk lightly, oh, so lightly,  
Let's walk lightly on tiptoe.  
Little fairies round are stealing,  
Little fairies on tiptoe.

The words may be sung by the children, spoken by the teacher, chanted by the children, or omitted. The children walk on tiptoe about the room. They may wish to create a pattern or dance.

G. Fielder

Musical score for "The Rose Tree" in G major (one sharp) and 4/4 time. The score is written for piano (pp) and consists of two staves: Treble and Bass. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is divided into four measures.

**Measure 1:** Treble staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. Bass staff has a half note G3 and a half note B2.

**Measure 2:** Treble staff has a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. Bass staff has a half note G3 and a half note B2.

**Measure 3:** Treble staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. Bass staff has a half note G3 and a half note B2.

**Measure 4:** Treble staff has a quarter note G4, a quarter note F#4, a quarter note E4, and a half note D4. Bass staff has a half note G3 and a half note B2.

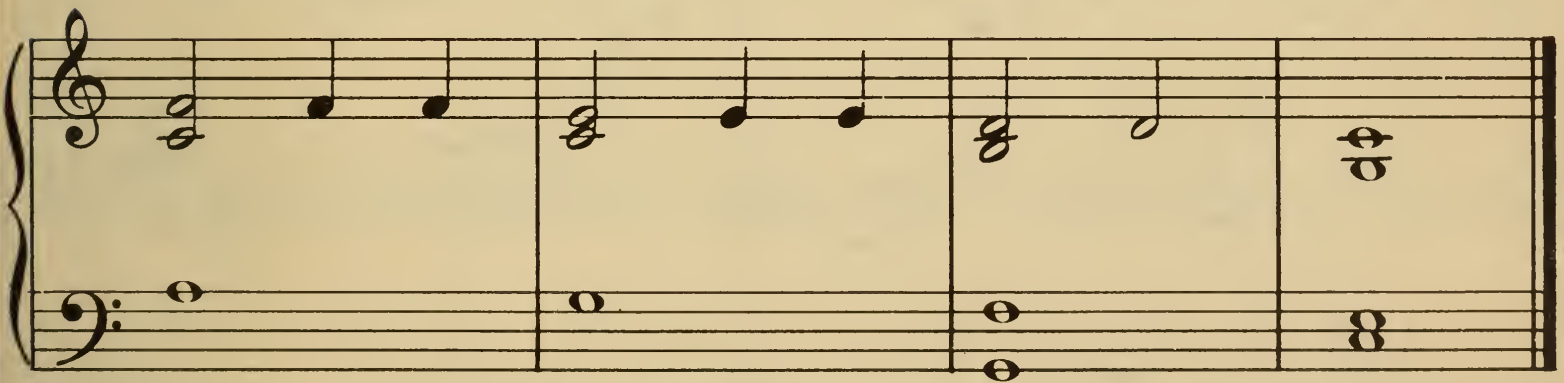
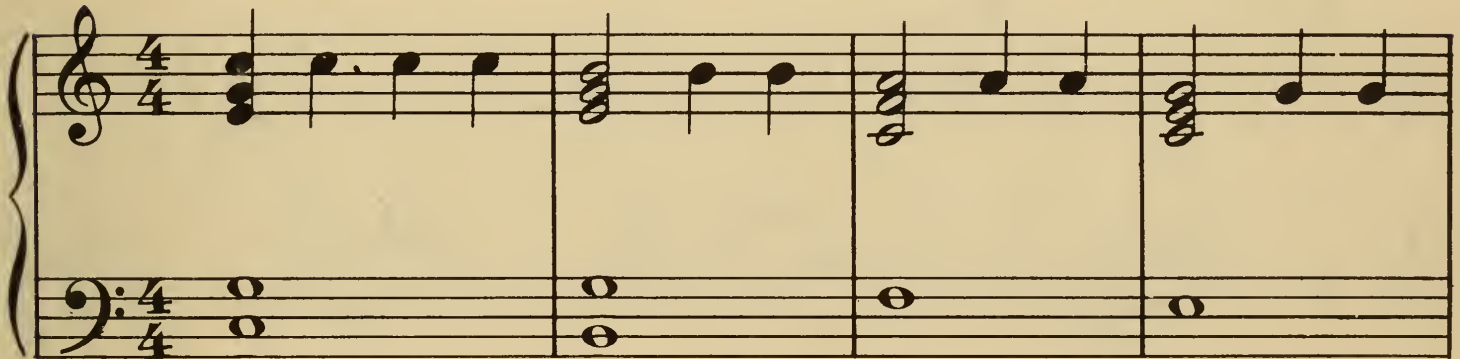
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a simple accompaniment with chords and single notes. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp. The second measure contains a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp. The third measure contains a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp. The fourth measure contains a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp. The score ends with a double bar line.

# MY TOP

When I wind my top  
It goes round and around,  
And around and around,  
And around and down.

The words may be sung by the children, spoken by the teacher, chanted by the children, or omitted. The children stand scattered about the room. They turn and twist until finally, in a relaxed manner, they tumble gently to the floor.

G. Fielder





# SNOWMAN MELTING

The Snowman may be used as a relaxation exercise. There is a bending and folding movement of the body. The children assume the position of a snowman. When the music begins they pretend the sun is beginning to shine. Slowly they melt—down, down, until at last they are only a puddle on the floor.

G. Fielder

8va .....

8va .....

8va .....

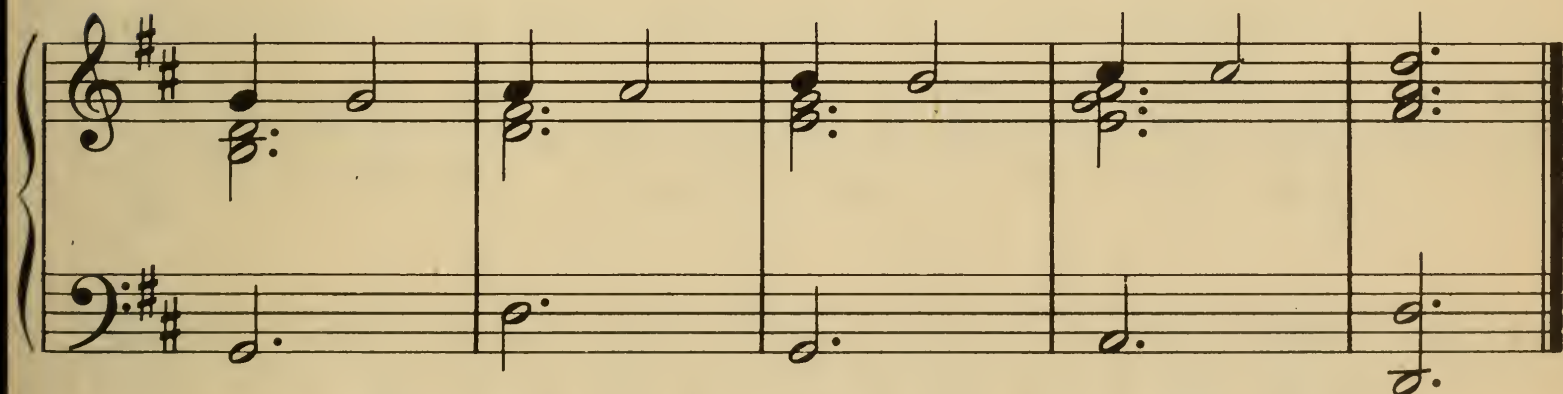
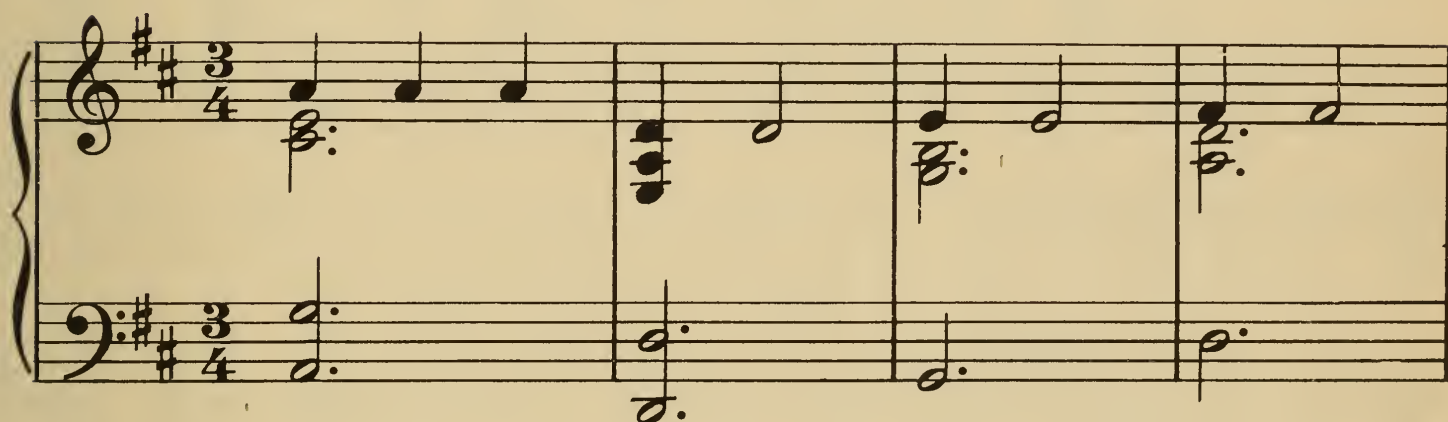
8va .....

# FLOWERS GROWING

See my flowers growing,  
Growing, growing, growing, growing,  
Growing, growing tall!

The words may be sung by the children, spoken by the teacher, chanted by the children, or omitted. Each child is curled up with his knees on the floor and his head on his knees pretending to be a seed. They grow taller and taller very slowly. The arms are lifted as the body straightens. At last the body is tall and straight, arms upraised and face uplifted.

G. Fielder



# TRAINS

*Formation:* The children may be in a single circle or scattered about the room, or they may wish to be in small groups representing the engine and cars.

*Description:* The train starts very slowly as it leaves the depot. It gradually picks up speed and goes faster and faster. The train slows down as it comes to the next town and stops at the depot.

G. Fielder

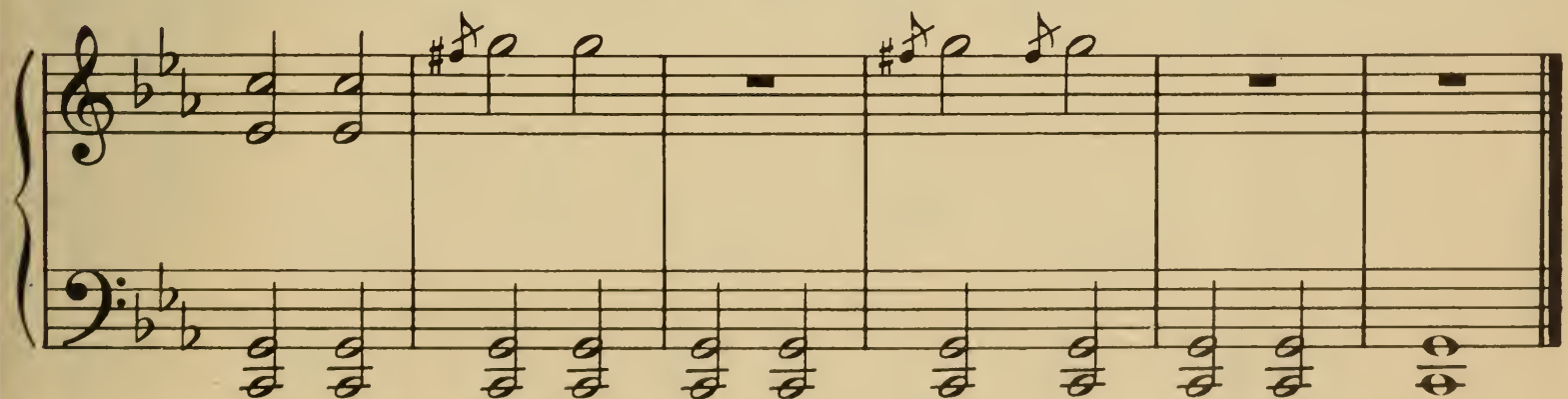
A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in 4/4 time. The key signature is B-flat major (two flats). The Treble staff begins with a treble clef, two flats, and a 4/4 time signature. The first measure contains a whole rest. The second measure contains a half note G4 (one sharp) and a half note A4 (natural). The third measure contains a whole rest. The fourth measure contains a half note G4 (one sharp) and a half note A4 (natural). The Bass staff begins with a bass clef, two flats, and a 4/4 time signature. The first measure contains a whole note chord of F3 and C4. The second measure contains a whole note chord of G3 and D4. The third measure contains a whole note chord of F3 and C4. The fourth measure contains a whole note chord of G3 and D4. The score is written on a yellowed, aged paper with a large, dark stain on the left side.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major (two flats). The melody is in the bass staff, and the accompaniment is in the treble staff. The melody consists of a series of eighth and sixteenth notes, while the accompaniment consists of chords and single notes. The score is divided into three measures. The first measure contains a treble staff with a whole note chord (F4, A4) and a bass staff with a whole note chord (B2, D3). The second measure contains a treble staff with a whole rest and a bass staff with a whole note chord (F4, A4). The third measure contains a treble staff with a whole rest and a bass staff with a whole note chord (B2, D3).



# TRAINS

(continued)



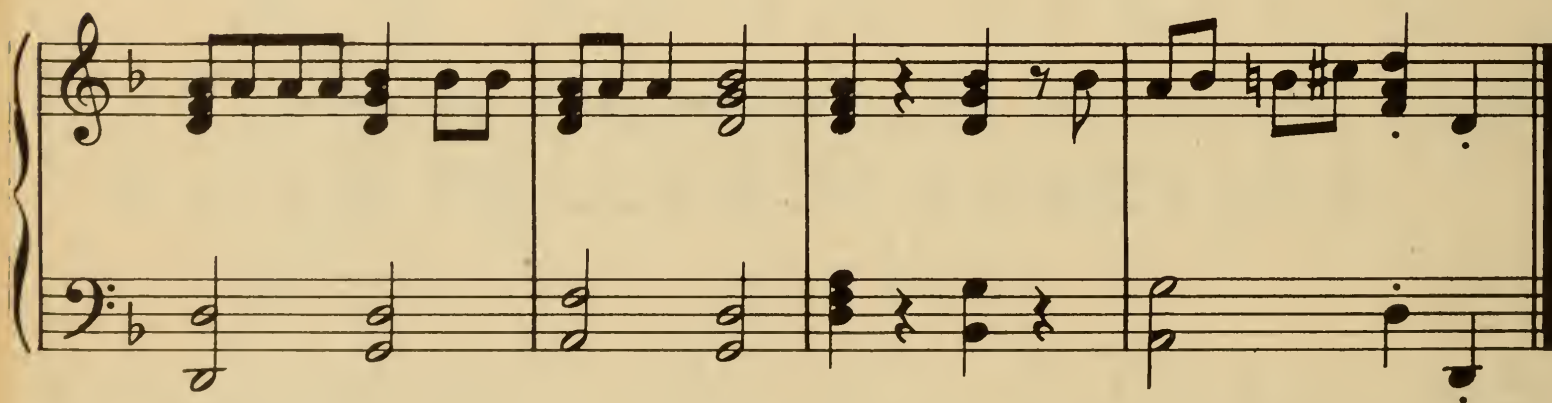
## LITTLE DUCKS

Said the little ducks as they waddled away,  
“Quack, quack, what a lovely day!”  
Said the little ducks as they came to the lake,  
“Quack, quack, a swim I think I’ll take.” Splash!

The words may be sung by the children, spoken by the teacher, chanted by the children, or omitted. The children waddle like ducks around the room. On the word “splash” they jump into an imaginary pond.

G. Fielder

Slowly



# BALL BOUNCING

*Formation:* The children may be in a single circle or scattered informally about the room.

*Description:* The children bounce and catch an imaginary ball (one bounce to each measure). They may also toss the ball into the air and catch. Later they may use a real ball. Sometimes they will bounce a ball to a partner. There should be movement of the whole body when throwing rather than of the hands alone.

G. Fielder

Slowly (♩ = 76)







Snowflake Dance

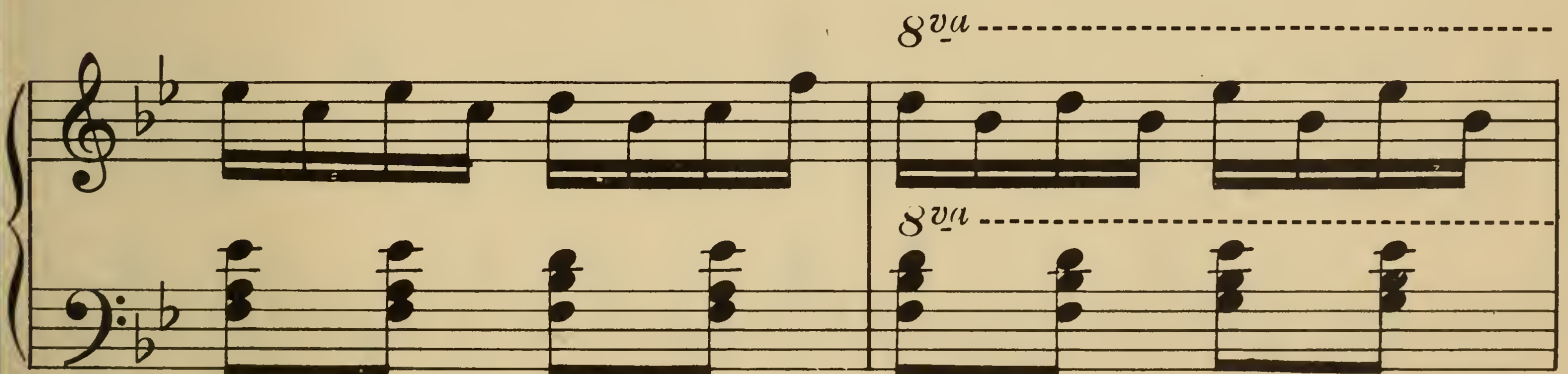
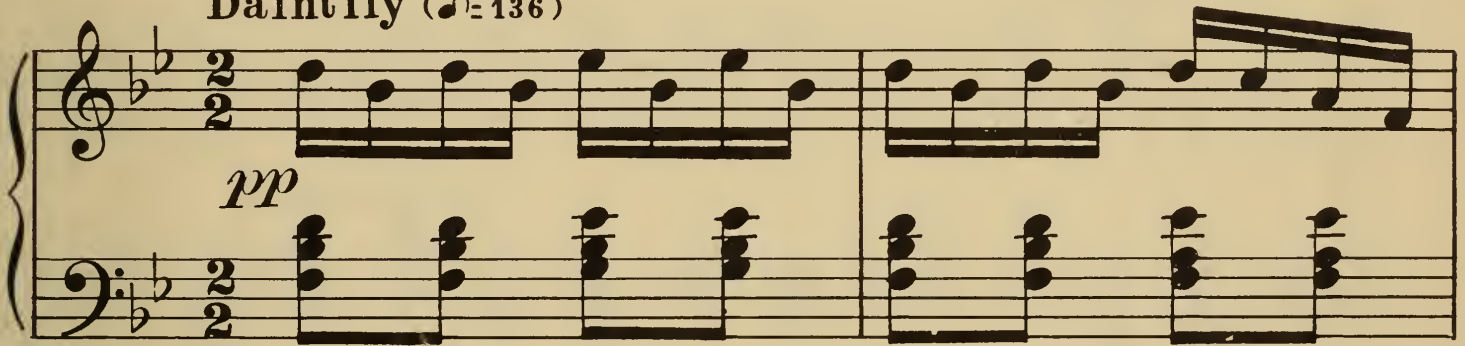
# SNOWFLAKES

One by one the snowflakes fall  
Feathery and so light,  
Faster, faster round they whirl  
Till the ground is white.

*Description:* The above verse may be read to the children before they create their snowflake dances. The music for "Snowflakes" and the created dances may also be used in connection with the rhythm, "Autumn Leaves." (For the method of presenting this rhythmic activity see page 51.)

G. Fielder

## Daintily (♩ = 136)





# AUTUMN LEAVES

*Formation:* A small group of the children may be the Wind while the rest of the group are the Leaves.

*Description:* The Wind rushes in and whirls the Leaves out of the trees. They whirl high and low and around and around. At last the Wind goes away and the Leaves sink slowly to the ground. Some of the children may wish to be Snowflakes and run lightly on tiptoe to gently cover the Leaves. (See music on page 111.)

G. Fielder

**Allegro**

The musical score for "Autumn Leaves" is written for piano. It is in 3/4 time and the key of B-flat major. The tempo is marked "Allegro". The score consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and quarter notes. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line and repeat signs in both staves of the final system.



# WINTER FUN.

*Formation:* The children may be scattered informally about the room.

*Description:*

Measures 1- 8 The children walk about the room with their hands behind them pulling their sleds.

Measures 9-16 They make snowballs and throw them.

Measures 17-20 Children wade through snowdrifts lifting their knees up high as they step.

Measures 21-28 Children walk back home pulling their sleds.

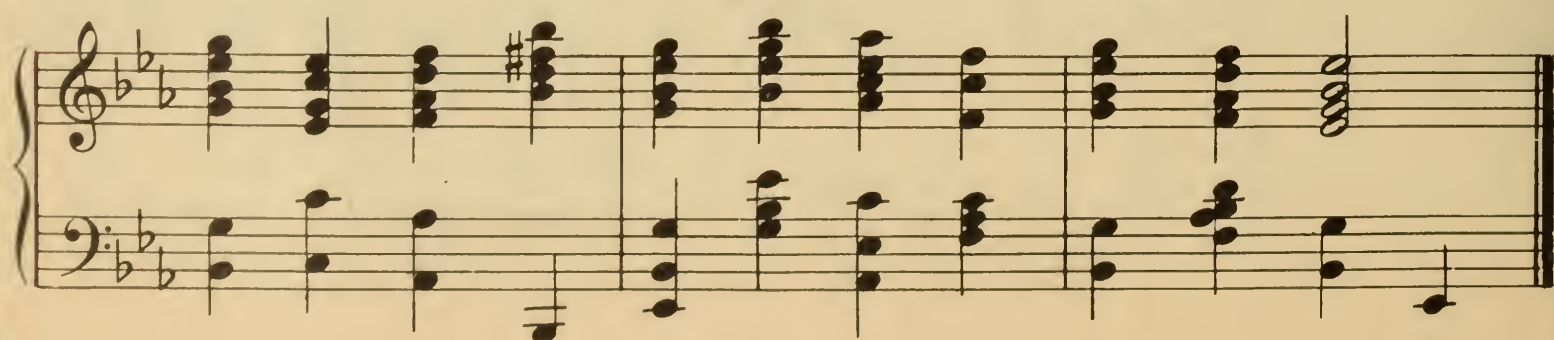
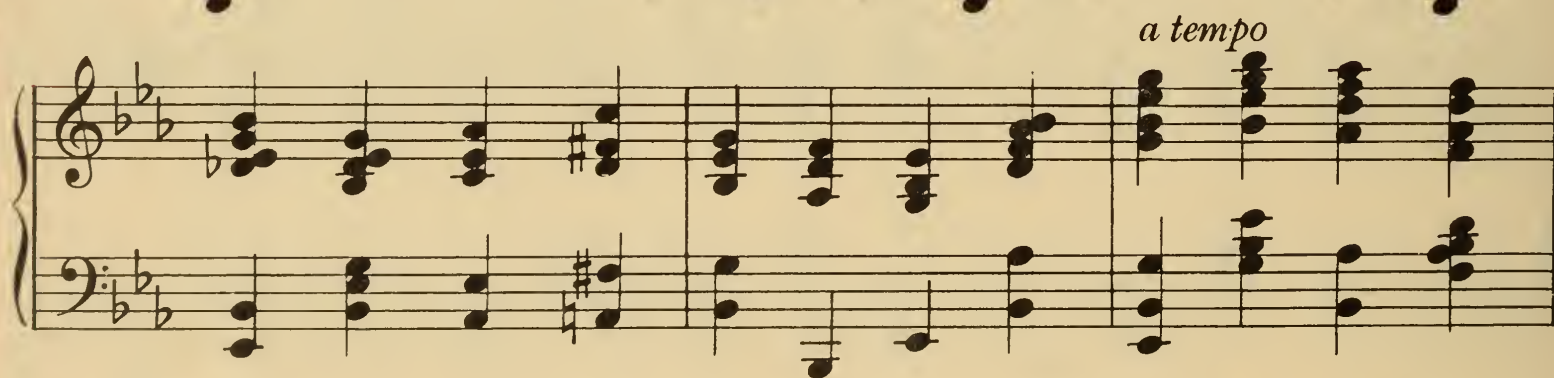
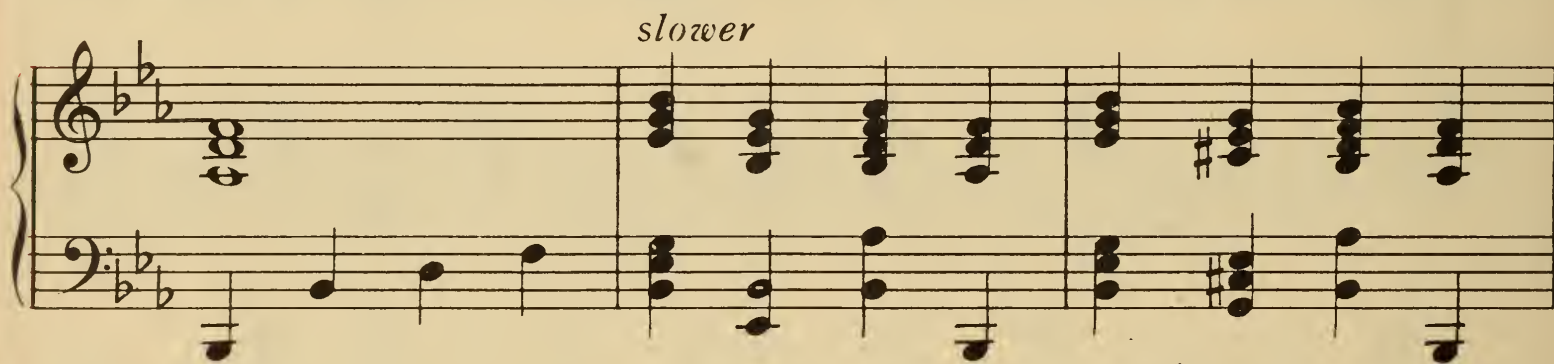
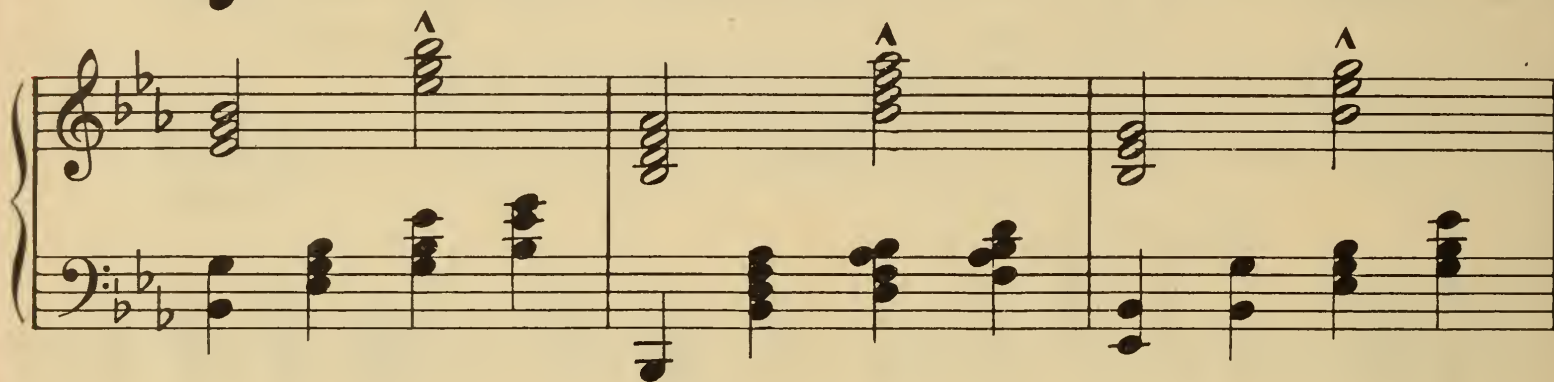
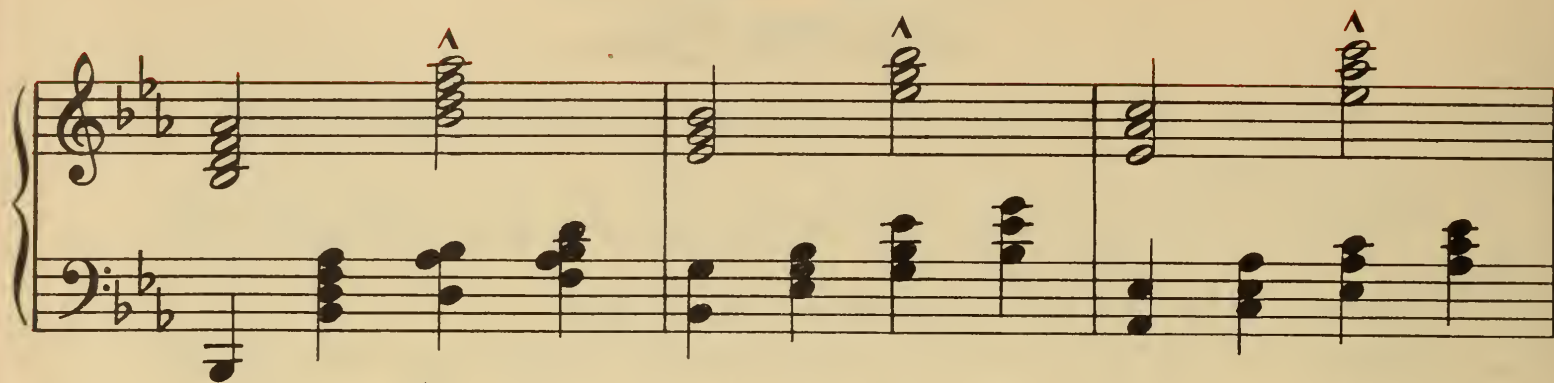
Rather than give specific directions the teacher may wish to have the children decide which activities fit the music.

G. Fielder

## Moderato

# WINTER FUN

(continued)





# SPRING CLEANING

*Formation:* The children are scattered informally about the room.

*Description:*

Measures 1- 5 The children bend low and push up the windows, and then they stand on tiptoes and pull down the top windows.

Measures 6-17 They roll up the rugs and take them outdoors and hang them on a line where they beat them.

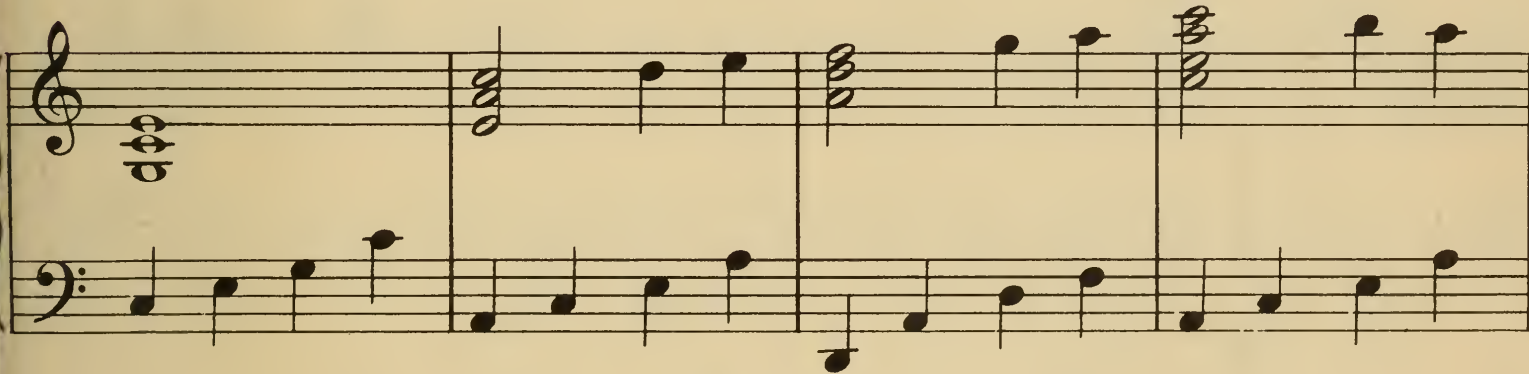
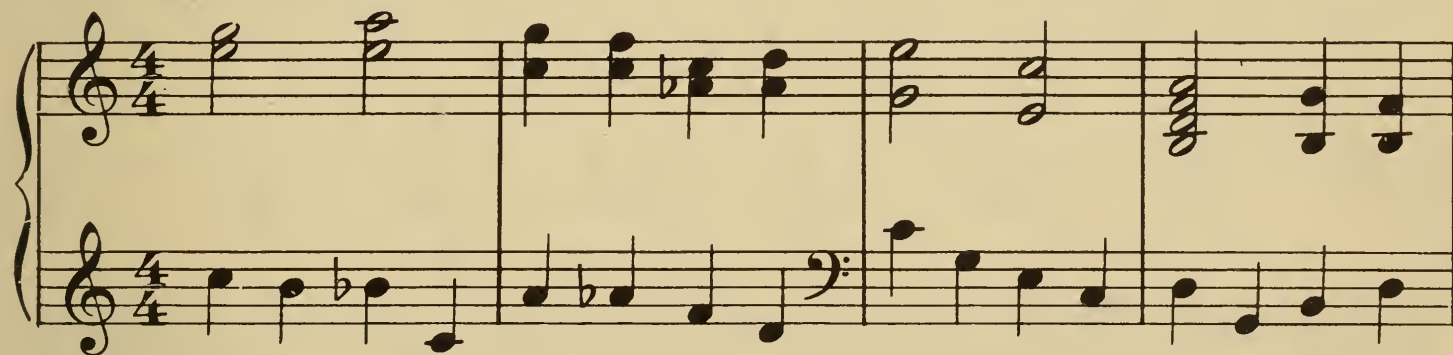
Measures 18-24 They sweep the floors.

Measures 25-36 They wash the windows and then run out to play.

Rather than give specific directions the teacher may wish to have the children create the pattern.

G. Fielder

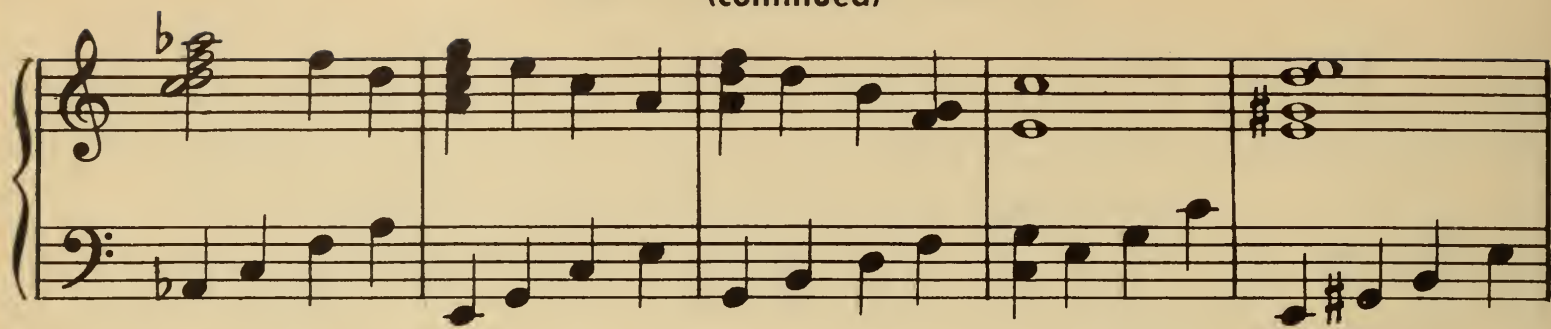
**Moderato**



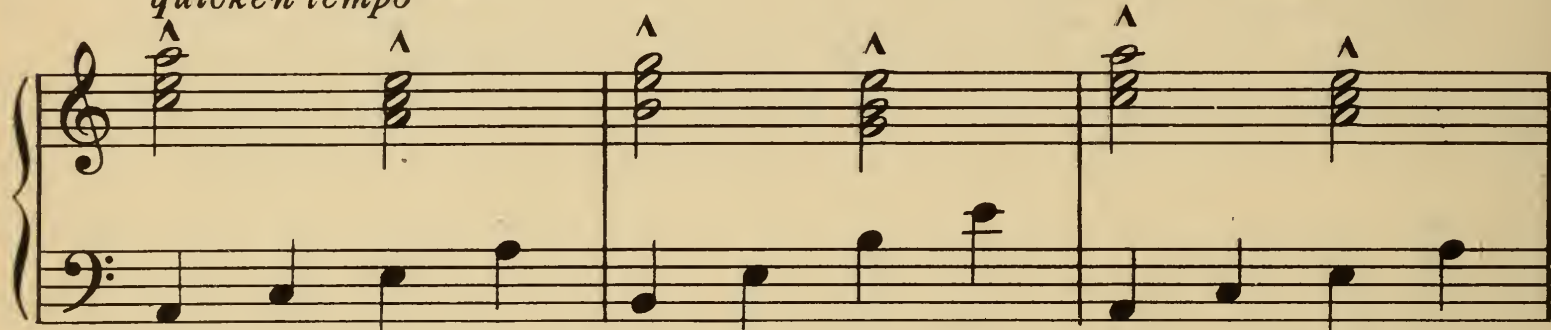


# SPRING CLEANING

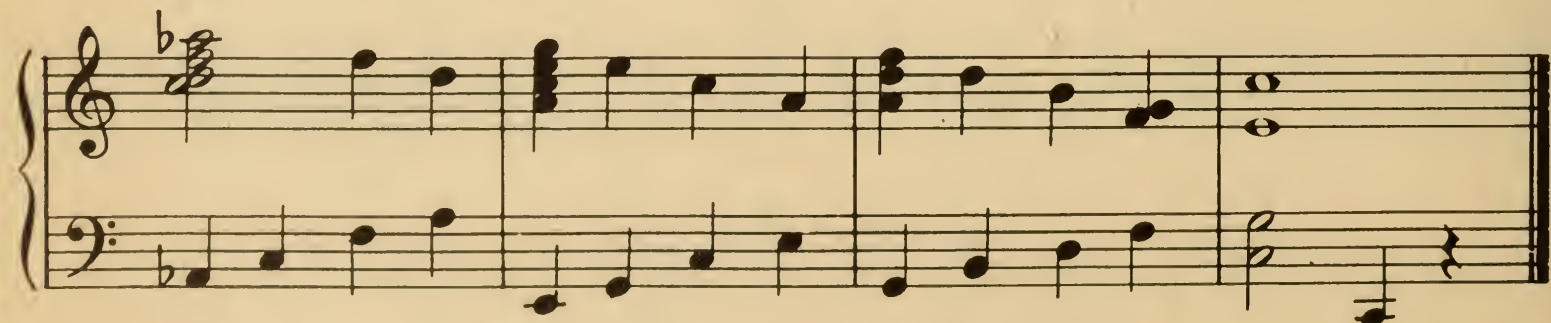
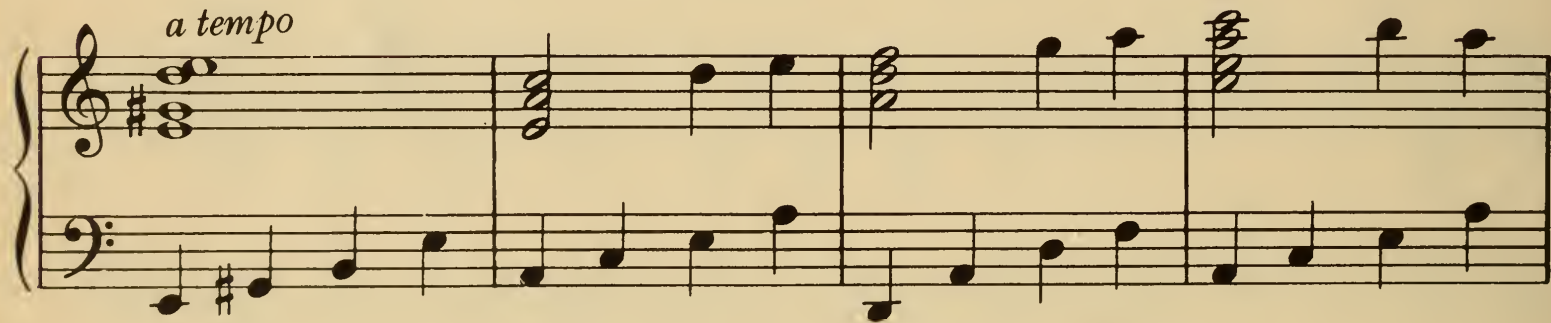
(continued)



*quicken tempo*



*a tempo*



# RAGGEDY ANN

*Formation:* The children stand scattered about the room.

*Description:* The children relax each part of their body to fit the words.

- Measure 1 The teacher or the children say the following: "Raggedy Ann was  
so tired that her head went—  
Measure 2 Flop, flop, flop,  
Measure 3 She was so tired that her shoulders went—  
Measure 4 Flop, flop, flop,  
Measure 5 She was so tired that her arms went—  
Measure 6 Flop, flop, flop,  
Measure 7 She was so tired that her knees went—  
Measure 8 Flop, flop, flop,  
Measure 9 She was so tired that her body went—  
Measure 10 Flop, flop, flop,  
Measure 11 She was so tired that she went—  
Measure 12 All the way down." The children tumble on the floor.

G. Fielder



# DANCE OF THE ELVES

In a great big forest lived a lot of tiny elves. Most of the time they hid in the bushes and behind the big rocks. One lovely moonlight night they decided to have a dance. Very quietly they came on tiptoe out of their hiding places. They looked all around to see that no one was watching. Sometimes they walked on tiptoe and sometimes they ran very lightly. When all of the elves arrived they had a jolly time dancing and whirling. They danced very lightly for they didn't want anyone to hear them. Just then they heard a loud crash. They were very frightened and they stopped and listened. Yes, someone was coming through the woods! Fast as the elves could run they scampered back to their hiding places.

G. Fielder

Lightly

The musical score is written for piano and consists of four systems of music. The first system is marked *pp* (pianissimo) and *p* (piano). The second system is marked *p*. The third system is marked *f* (forte). The fourth system is marked *f* and *8va* (octave). The score is in 3/4 time, key of D major, and consists of four systems of piano accompaniment. The first system is marked *pp* (pianissimo) and *p* (piano). The second system is marked *p*. The third system is marked *f* (forte). The fourth system is marked *f* and *8va* (octave).



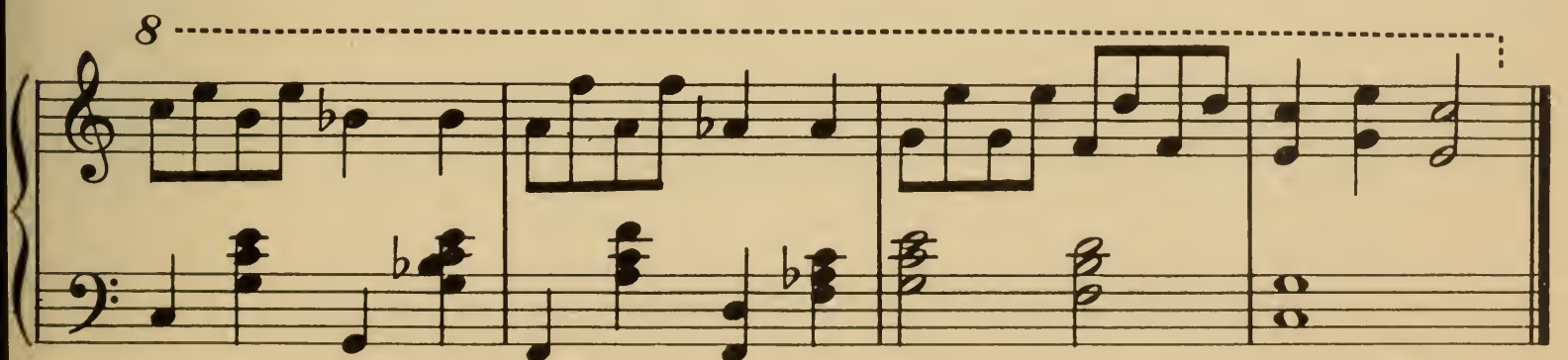
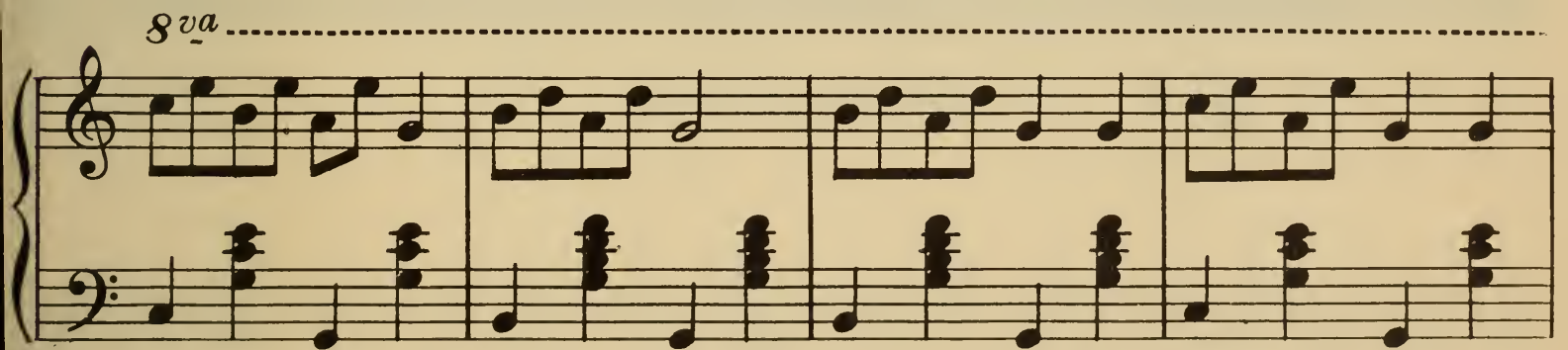
# ROPE JUMPING

*Formation:* The children may be in a single circle or scattered informally about the room.

*Description:* This rhythm should first be presented with the children using imaginary ropes. The hands and arms turn small circles at the sides. One foot is placed in front of the other. From this position a rocking movement is started with the children jumping forward and backward from one foot to the other. The body rocks forward and backward as the weight is shifted from one foot to the other. Later the children jump real ropes in rhythm with the music. They may learn to do many tricks such as crossing their arms as they turn the rope, and jumping in a squat position. (See the illustration on page 120.)

G. Fielder

**Allegro** (♩ = 132)





**Rope Jumping Tricks**



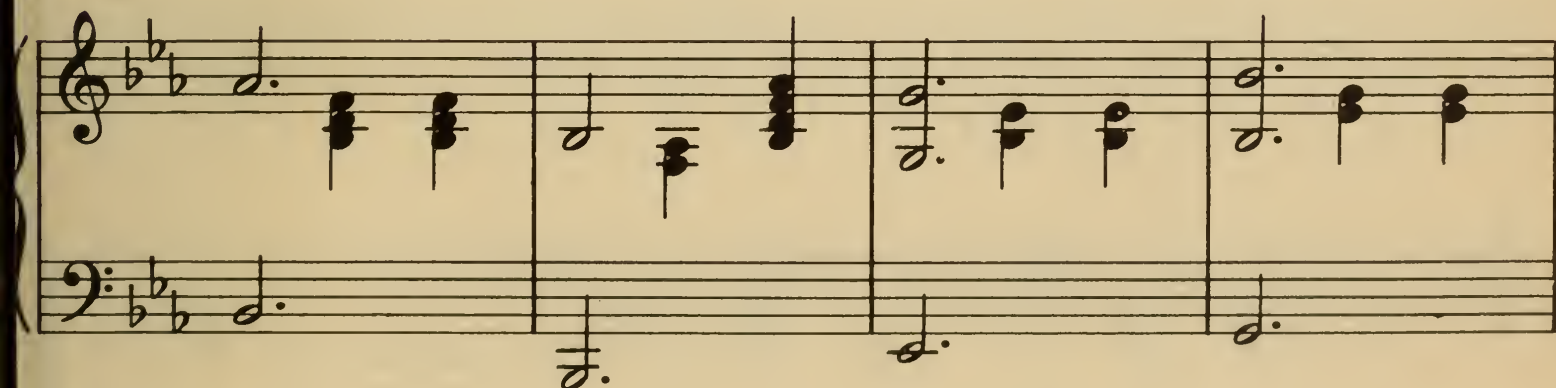
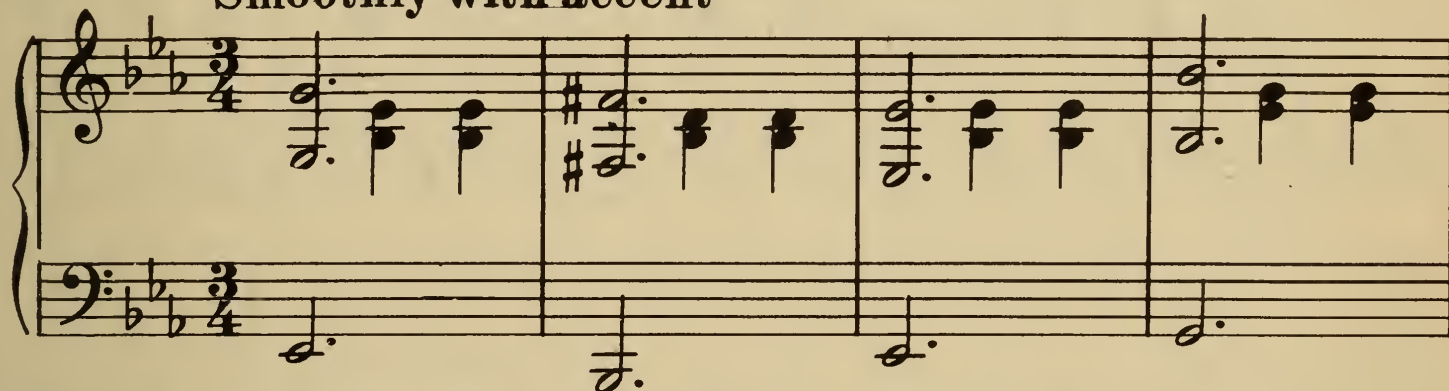
# SKATING

*Formation:* The children may be in a single circle or in a double circle with partners, or they may be scattered informally about the room.

*Description:* The children pretend to ice-skate. They should step in a slow, gliding movement swinging their arms from side to side (one gliding slide to each measure of music). They may try turns or whirls or other things that they have seen skaters do. They may wish to create a pattern to fit the music.

G. Fielder

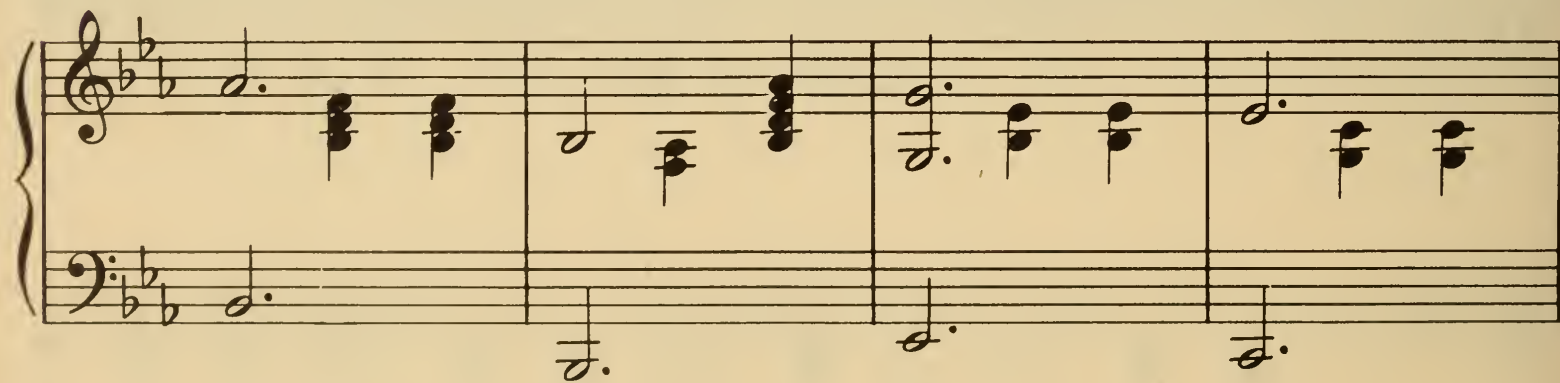
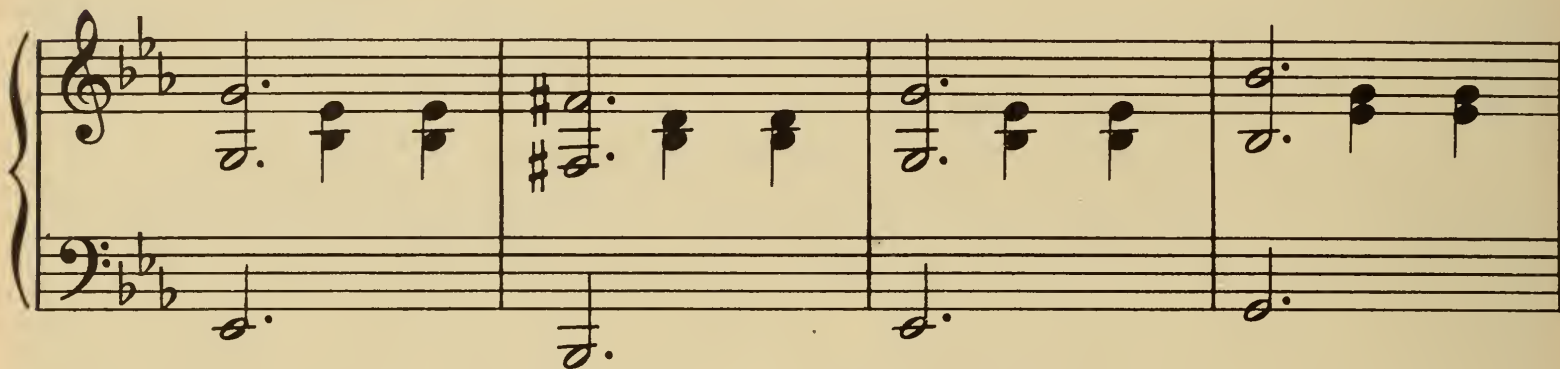
**Smoothly with accent**





# SKATING

(continued)



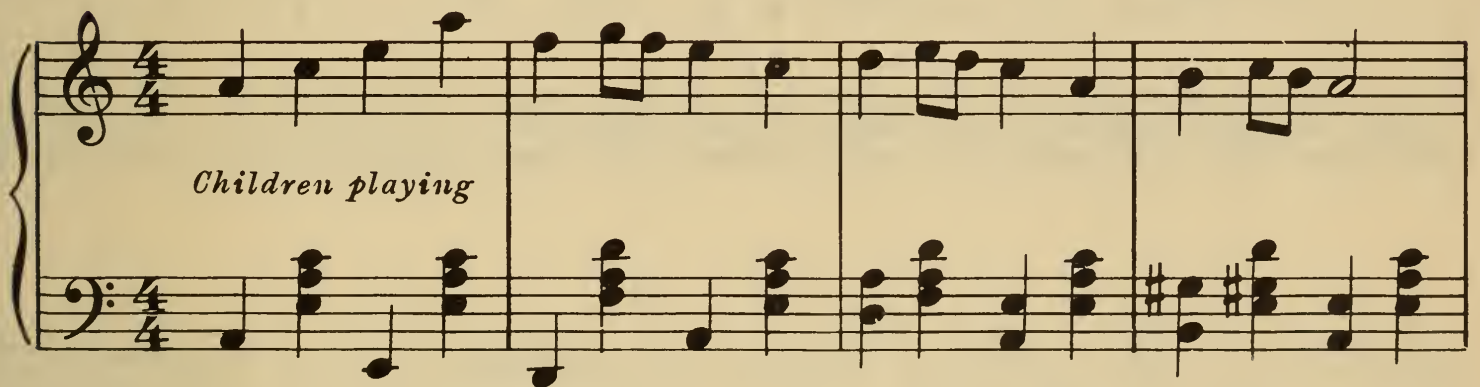
# HALLOWE'EN DANCE

*Formation:* The children may create a dance to interpret the following story. If there are many children in the group, several may take the parts of the different characters at the same time.

*Description:* The following story may be read or told to the children:

One Hallowe'en afternoon Betty and Billy went for a walk. Soon they came to a cornfield. The corn had been cut and put together in shocks that looked like wigwams where Indians had lived. Betty and Billy played tag around the shocks of corn until they got tired. They curled up at the foot of a shock of corn and went to sleep. While they were sleeping an ugly Witch came riding by on her broomstick. When she saw the children she decided to catch them and take them with her on her broomstick up into the sky. She danced around the children and they were very frightened. She danced closer and closer. Just then the old Scarecrow that stood nearby began to move. He was floppy and his arms and legs went every way. He looked so funny with his long arms and legs flopping and his clothes flapping that he frightened the Witch. He chased her faster and faster until she was gone. Then he stood very still with his arms outstretched just as he had been. The children were so happy that the Scarecrow had frightened the old Witch away that they took hold of hands and skipped around and around. Just then they heard a voice calling, "Betty! Billy!" They stopped and listened. Yes, it was Mother calling. They ran very fast to meet her.

G. Fielder





# HALLOWE'EN DANCE

(continued)

rit. *pp* Children sleeping

The first system of music is in 4/4 time. The treble staff begins with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo and dynamics markings 'rit.' and '*pp*' are placed above the treble staff, followed by the text 'Children sleeping'.

Witch's Dance

The second system of music is in 4/4 time. The treble staff features a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo and dynamics markings 'rit.' and '*pp*' are placed above the treble staff, followed by the text 'Witch's Dance'.

The third system of music is in 4/4 time. The treble staff features a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords and single notes.

The fourth system of music is in 4/4 time. The treble staff features a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords and single notes.

The fifth system of music is in 4/4 time. The treble staff features a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff provides a harmonic accompaniment with chords and single notes.



# HALLOWE'EN DANCE

(continued)

*Dance of the Scare-crow*

*Mother calling*

*Children answer*

*Run to Mother*

## DANCE OF THE CHRISTMAS TOYS

*Formation:* Two or more children may dance around the Christmas tree. The boys will be the tin soldiers and the girls will be the dolls.

*Description:* The following story may be read or told to the children:

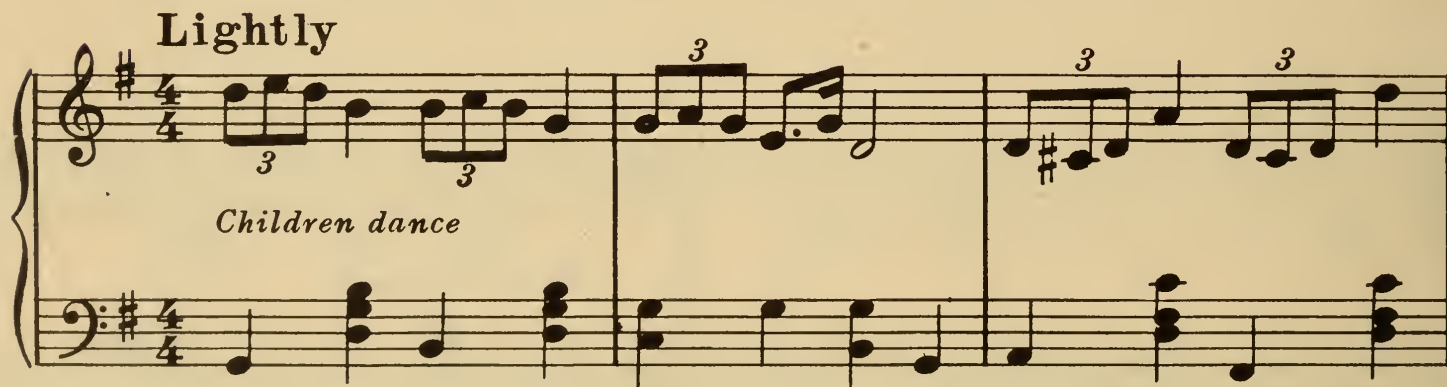
It is Christmas night. Two little girls are dancing around the Christmas tree. They are so happy with their new tin soldiers and beautiful dolls. It has been such a lovely Christmas! The two little girls are so happy they want to dance and dance around the tree and never stop. It is late and they are getting sleepy. They rub their eyes and then curl up to sleep under the Christmas tree.

Look! The toy soldiers are beginning to move! First they move one arm and then the other. Now they are moving their feet in time with the music. There they go marching all around the room. Here comes the leader bringing them back again. What are they doing now? They are winding up the dolls.

Even the dolls can move! Look at the beautiful dancing dolls. They can whirl and twirl all about the room. I do believe they have run down, for they are dancing more slowly. Yes, they are back in their places under the tree again.

The two little girls are still asleep. The toy soldiers stand very still and straight. The beautiful dolls sit very still. It is a lovely Christmas night!

G. Fielder





# DANCE OF THE CHRISTMAS TOYS

(continued)

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains three measures of music, each featuring a triplet of eighth notes. The first measure of the treble staff has a sharp sign above the first note of the triplet.

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains three measures of music, each featuring a triplet of eighth notes. The first measure of the treble staff has a sharp sign above the first note of the triplet.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains three measures of music, each featuring a triplet of eighth notes. The first measure of the treble staff has a sharp sign above the first note of the triplet.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains three measures of music, each featuring a triplet of eighth notes. The first measure of the treble staff has a sharp sign above the first note of the triplet.

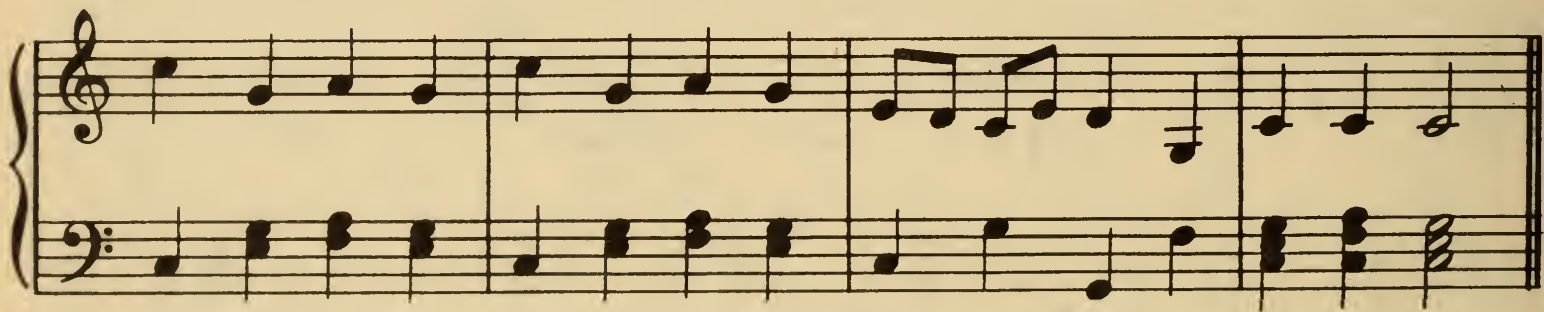
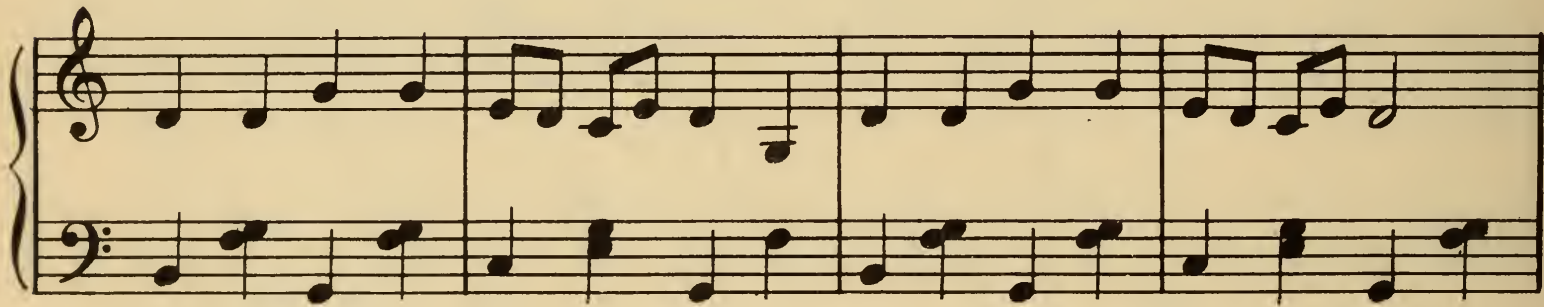
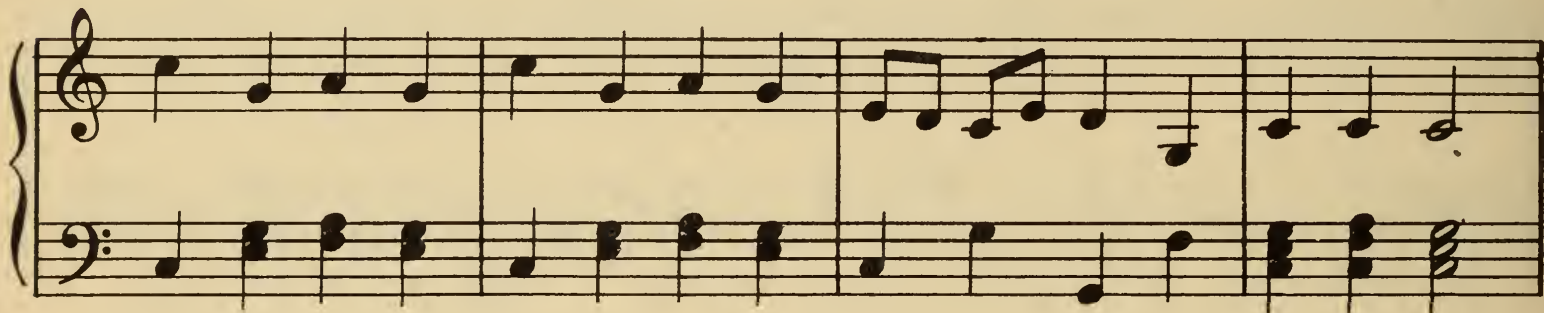
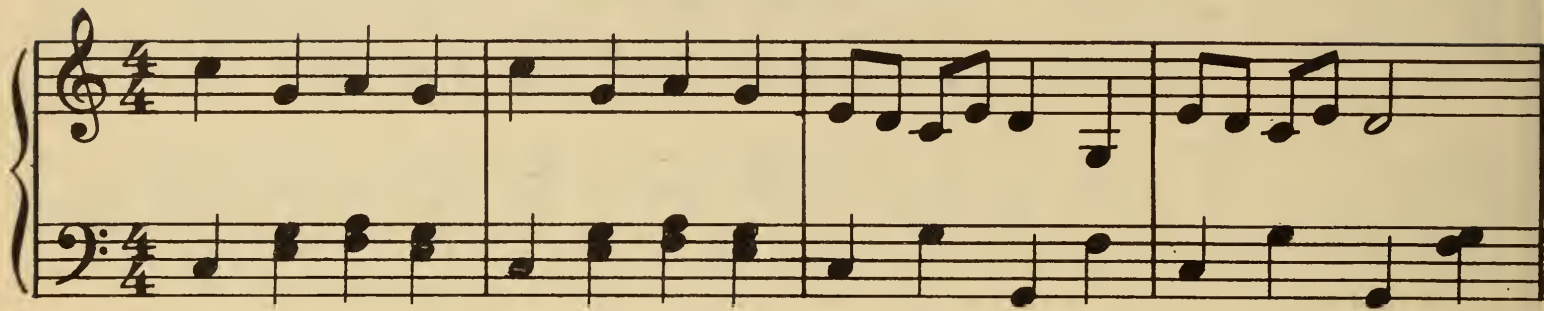
The fifth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains three measures of music, each featuring a triplet of eighth notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains three measures of music, each featuring a triplet of eighth notes. The first measure of the treble staff has a sharp sign above the first note of the triplet.



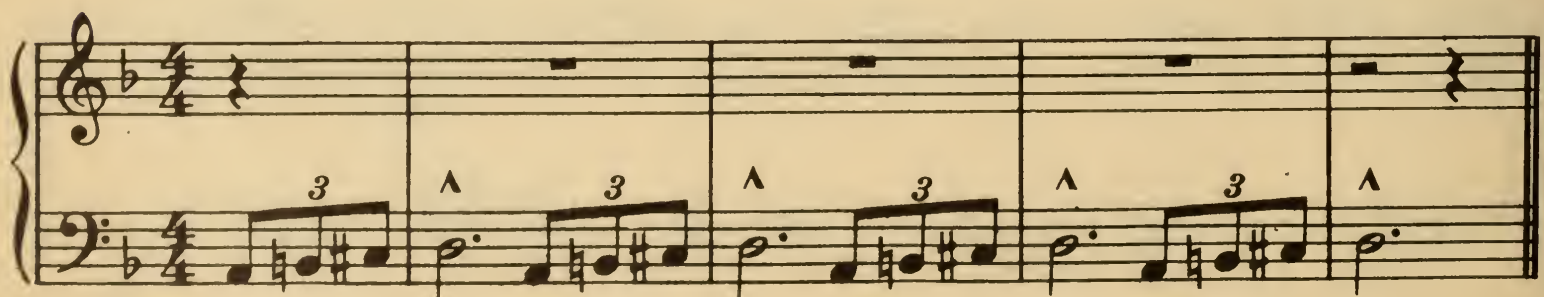
# DANCE OF THE CHRISTMAS TOYS

(continued)

## MARCH OF THE TOY SOLDIERS



## DANCE OF THE DOLLS



# DANCE OF THE CHRISTMAS TOYS

(continued)

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The melody in the treble clef begins with a quarter note B-flat, followed by an eighth note A, a dotted quarter note G, and an eighth note F. The bass clef accompaniment starts with a half note B-flat. The system concludes with two measures of triplets in the treble clef, each containing a quarter note G, an eighth note F, and a sixteenth note E.

The second system continues the piece. The treble clef melody features a quarter note B-flat, an eighth note A, a dotted quarter note G, and an eighth note F. The bass clef accompaniment has a half note B-flat. The system ends with two measures of triplets in the treble clef, each containing a quarter note G, an eighth note F, and a sixteenth note E.

*8va* .....

The third system continues the piece. The treble clef melody features a quarter note B-flat, an eighth note A, a dotted quarter note G, and an eighth note F. The bass clef accompaniment has a half note B-flat. The system ends with two measures of triplets in the treble clef, each containing a quarter note G, an eighth note F, and a sixteenth note E.

*8* .....

The fourth system continues the piece. The treble clef melody features a quarter note B-flat, an eighth note A, a dotted quarter note G, and an eighth note F. The bass clef accompaniment has a half note B-flat. The system ends with two measures of triplets in the treble clef, each containing a quarter note G, an eighth note F, and a sixteenth note E.

*8* .....

The fifth system continues the piece. The treble clef melody features a quarter note B-flat, an eighth note A, a dotted quarter note G, and an eighth note F. The bass clef accompaniment has a half note B-flat. The system ends with two measures of triplets in the treble clef, each containing a quarter note G, an eighth note F, and a sixteenth note E. The word *rit.* is written below the first measure of the treble clef.



# THE CIRCUS

The children will have many ideas for the creation of a circus dance. They may wish to have a circus parade and march about the room before the animals and other acts perform.

*Parade Tune: OH SUSANNA*  
Arranged by G. Fielder

## *The Parade* 8va



## *Elephants*

G. Fielder

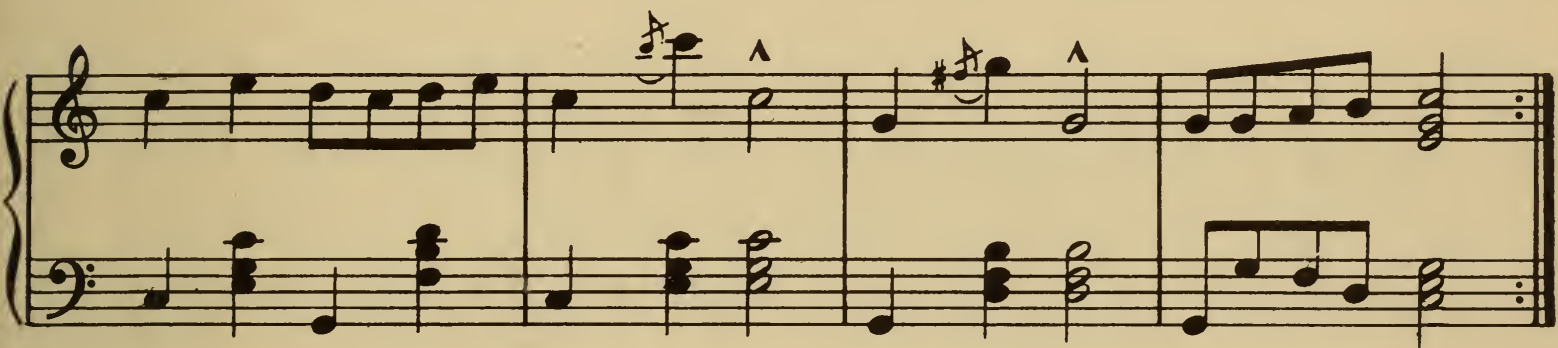




# THE CIRCUS

(continued)

## *The Clowns*



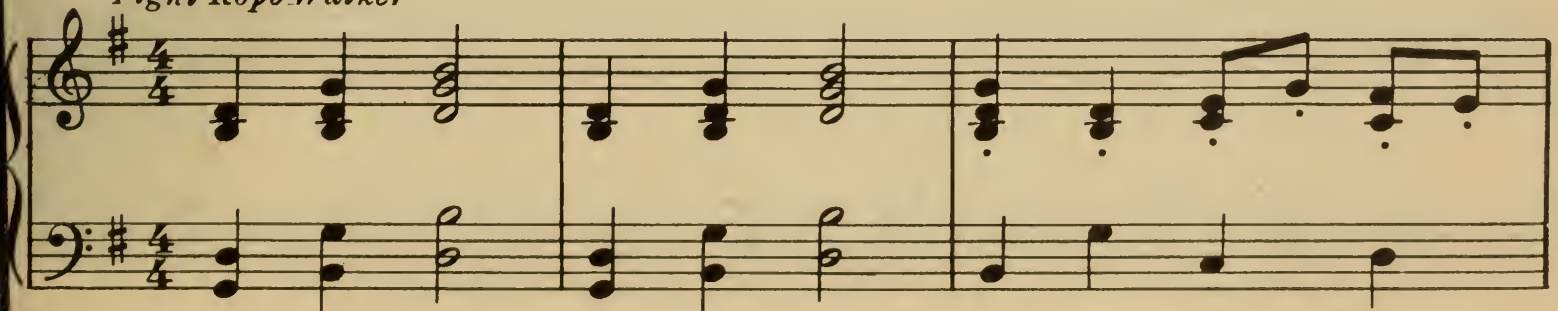
## *Kangaroos*



## *Lions*



## *Tight Rope Walker*







# TREES

*Formation:* The children scatter about the room to be the trees. One child is the Wind and another is the Breeze.

*Description:*

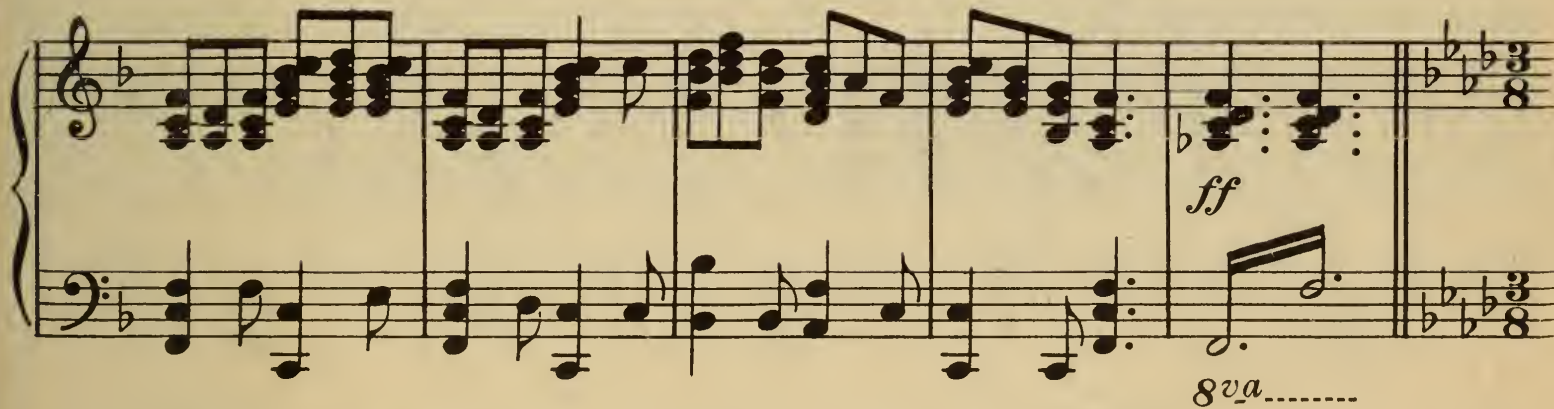
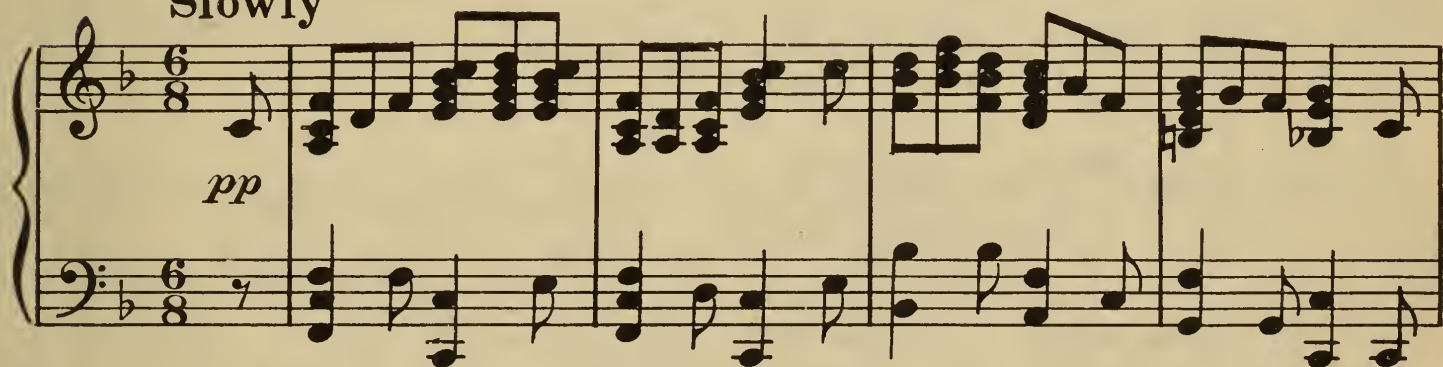
Measures 1- 8 The children who are the trees stand with arms overhead swinging lazily to and fro while the Breeze tiptoes among them.

Measures 9-24 The Wind comes running in among the trees and they sway fast and vigorously as they bend from side to side.

Measures 25-32 The Wind passes by and once again the Breeze enters on tiptoe as the trees swing lazily to and fro.

G. Fielder

## Slowly



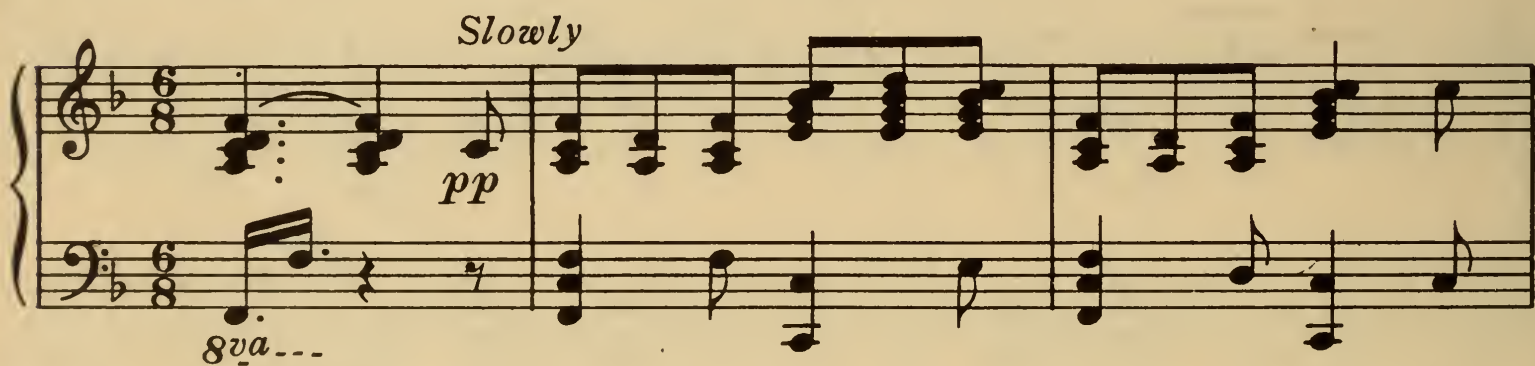
## Furioso





# TREES

(continued)





Indian Dance



## INDIAN DANCE

*Formation:* A single circle around a campfire. The children may wish to choose one child to be the chief.

*Description:* A discussion of Indian life and their dances will bring forth ideas from the children of the way in which they will wish to dance and the things they will include in their dance. They may wish to begin and finish their dance as a group dancing around the fire. Some of the children may have ideas for solo dances that they would like to do around the campfire. (The music may be repeated until the dance is completed.) Two basic steps the children may wish to include in their dance follow:

### *Step-hop:*

Count 1 Step on right foot.

Count 2 Hop on right foot bringing left knee up high.

Count 3 Step on left foot.

Count 4 Hop on left foot bringing right knee up high.

### *Toe-heel:*

Count 1 Step forward on the ball of the right foot with knee bent. The weight of the body is well over the right foot.

Count 2 The right knee is straightened sharply pushing the heel to the floor.

Count 3 Step forward on the ball of the left foot with the left knee bent.

Count 4 The left knee is straightened sharply pushing the heel to the floor.

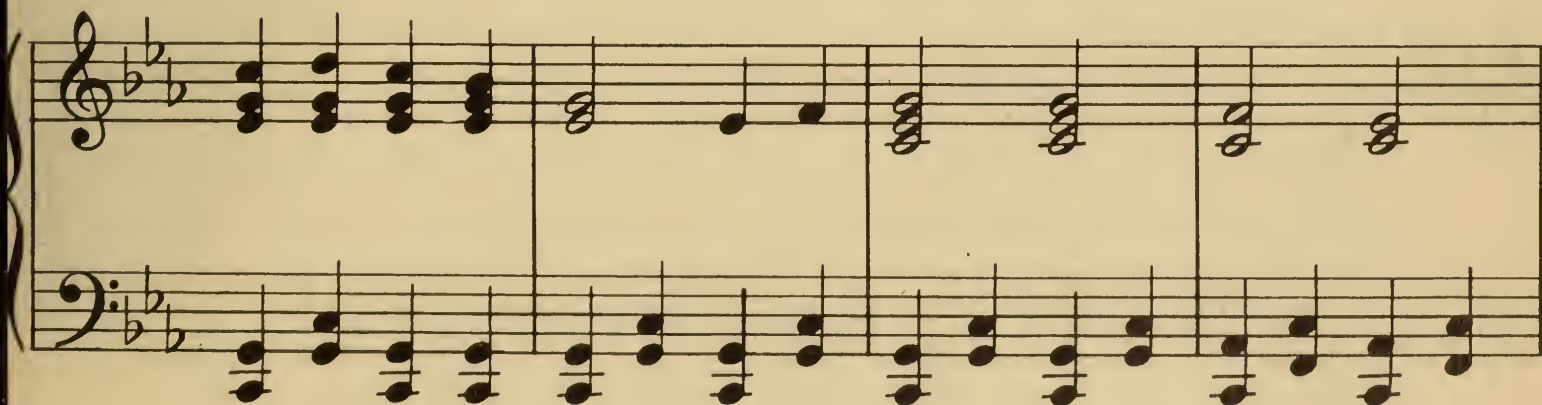
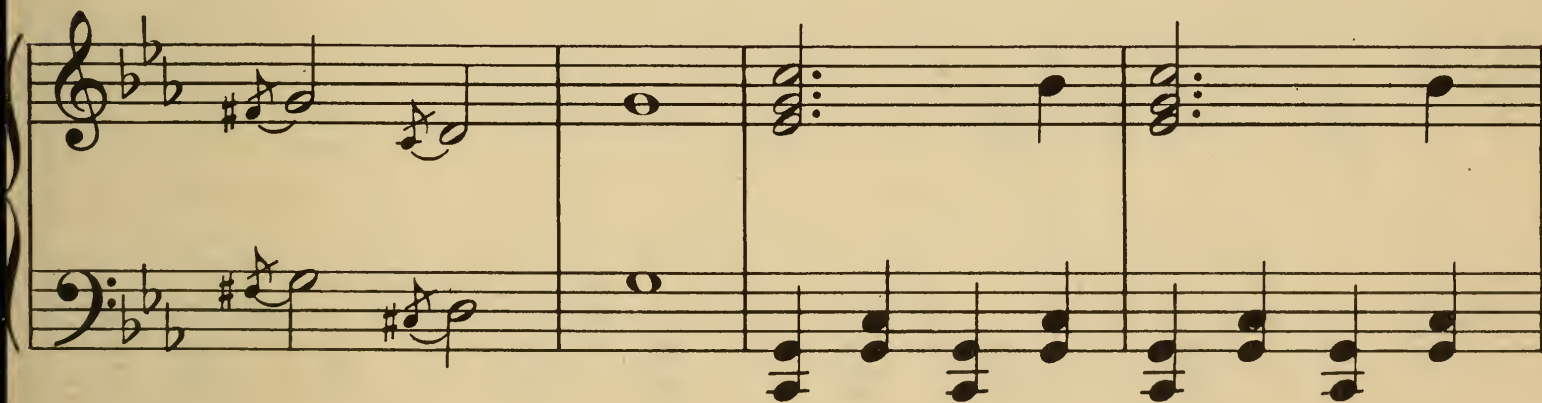
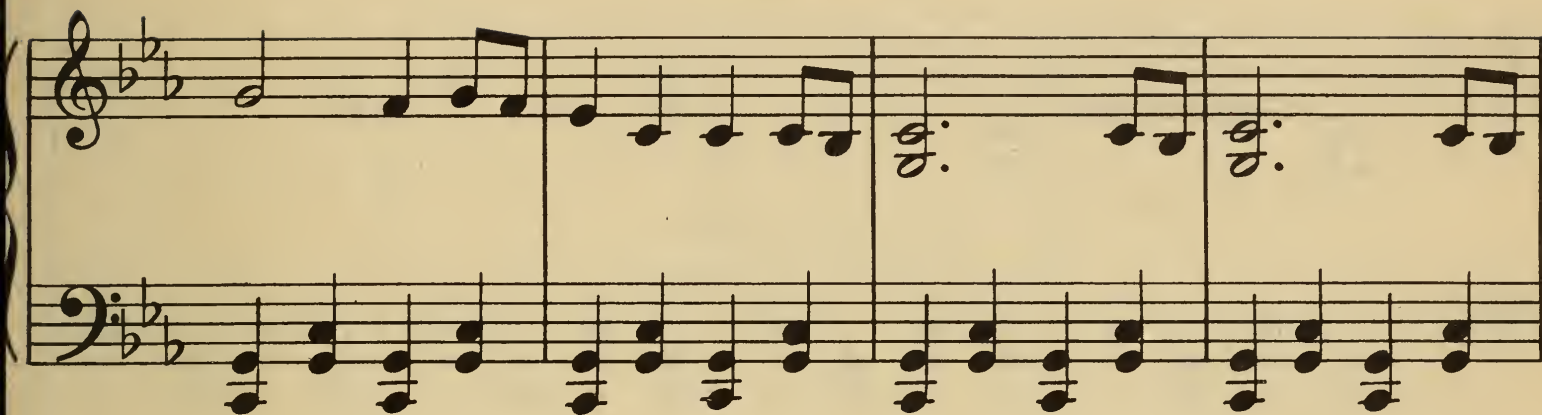
G. Fielder



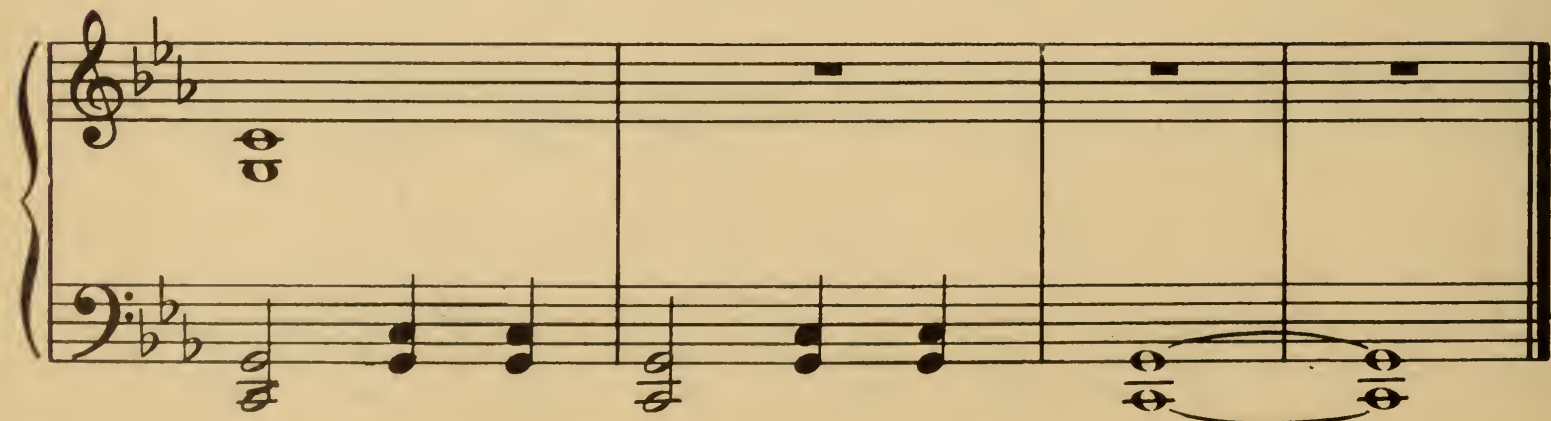


# INDIAN DANCE

(continued)



**(continued)**



## CHAPTER X

### SINGING GAMES

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#### General Directions

**D**IRECTIONS for the teaching of singing games are found in Chapter VI. Usually the group sings as they play. Occasionally one group may sing while the other group plays. Care should be taken in pitching the songs within the range of the child's singing voice (see page 56). Singing games should not be played too long for children's singing voices tire easily. They may be used as one part of a balanced rhythmic lesson but should not be the entire lesson. Choose singing games that will appeal to the age level of the group.



# I'M VERY, VERY TALL

I'm very, very small  
 I'm very, very tall  
 Sometimes small, sometimes tall  
 Guess which I am now.

*Formation:* Single circle, facing in.

*Description:* The children suit their actions to the words. When they sing "tall" they stretch up on their tiptoes with their hands up high. When they sing "small" they stoop down low. At the end of the song the teacher may play a high tone or a low tone. If she plays a high tone they stretch up tall, and if she plays a low tone they stoop down low.

Arranged by G. Fielder



# ANIMALS

I waddle like a duck  
I quack like a duck, quack, quack,  
I waddle and quack like a duck.

I jump like a frog  
I croak like a frog, croak, croak,  
I jump and croak like a frog.

I stretch like a cat  
I meow like a cat, meow, meow,  
I stretch and meow like a cat.

*Formation:* Children may be in a single circle or scattered informally around the room.

*Description:*

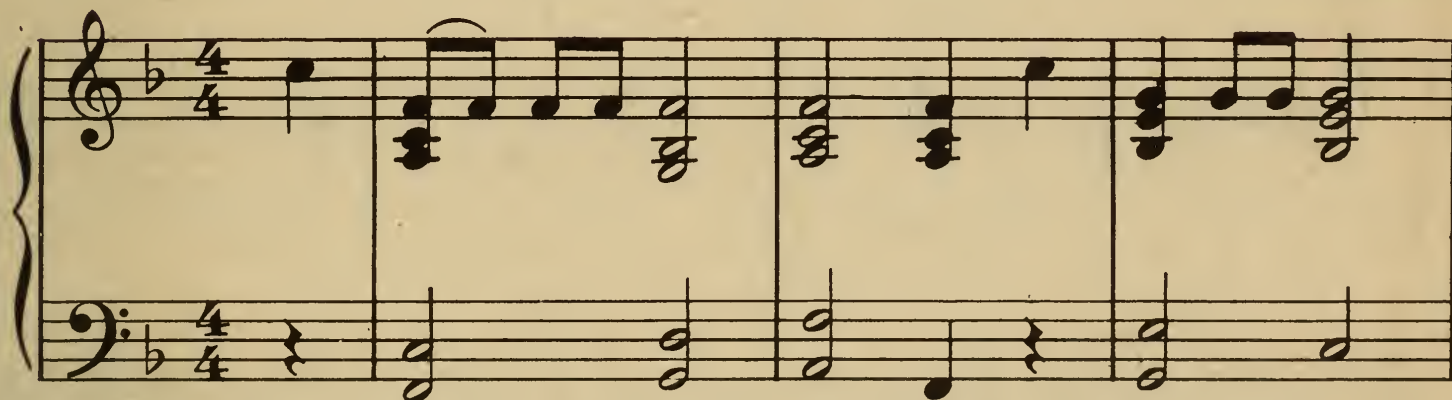
Verse 1 Children pretend they are ducks and suit actions to words.

Verse 2 Children pretend they are frogs and suit actions to words.

Verse 3 Children pretend they are cats and suit actions to words.

The children may wish to vary this game by singing about other animals.

G. Fielder



# SALLY GO ROUND

English

Sally go round the sun  
Sally go round the moon  
Sally go round the chimney pots  
On a Sunday afternoon — Whoops!

*Formation:* Single circle, hands joined. One child stands in the center of the circle.

*Description:* The children skip around the circle to the right as they sing the song. At the word "Whoops" they drop hands and each child assumes a pose. The child in the center looks at each and chooses the one he thinks is prettiest or funniest to take his place, and the game is repeated.

Arranged by G. Fielder

The musical score is written for piano and voice. It consists of two systems of music. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#), and the time signature is 6/8. The piano accompaniment is in the bass clef, and the voice part is in the treble clef. The melody is simple and catchy, with a mix of eighth and quarter notes. The piano accompaniment provides a steady rhythm with chords and single notes. The score ends with a double bar line in the final measure of the second system.



# DID YOU EVER SEE A LASSIE

German

Did you ever see a lassie, a lassie, a lassie,  
Did you ever see a lassie do this way and that?  
Do this way and that way, do this way and that way,  
Did you ever see a lassie do this way and that?

*Formation:* Children are in a single circle, hands joined, and walking to the right. The child who is "it" is in the center of the circle.

*Description:*

Measures 1 - 8 Children in the circle walk to the right. The child who is "it" is thinking of some activity he would like to show the group.

Measures 9 -16 All drop hands. face the center of the circle and imitate the movement that the leader shows the group.

When a boy is in the center of the circle the word "laddie" is substituted for "lassie."

Arranged by G. Fielder



# FARMER IN THE DELL

## English

The farmer in the dell,  
The farmer in the dell,  
Heigh-o the dairy-oh!  
The farmer in the dell.

The farmer takes a wife,  
The farmer takes a wife,  
Heigh-o the dairy-oh!  
The farmer takes a wife.

The wife takes a child, etc.

The child takes a nurse, etc.

The nurse takes a cat, etc.

The cat takes a rat, etc.

The rat takes the cheese, etc.

The cheese stands alone, etc.

*Formation:* Children are in a single circle, hands joined and walking to the right. The child who is the farmer stands in the center of the circle.

### *Description:*

Verse 1 The children walk in the circle to their right as they sing. The farmer stands in the center.

Verse 2 Children in the circle continue to move to their right and the farmer chooses a girl to be the wife. He makes this choice by walking up to a girl. Then he takes her by the hand and brings her into the circle with him.

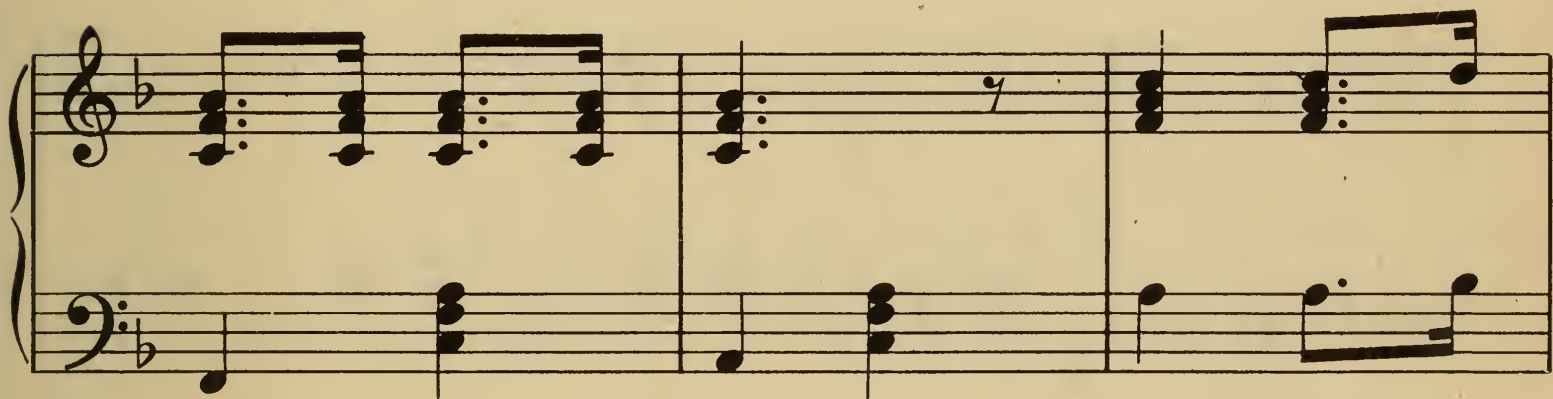
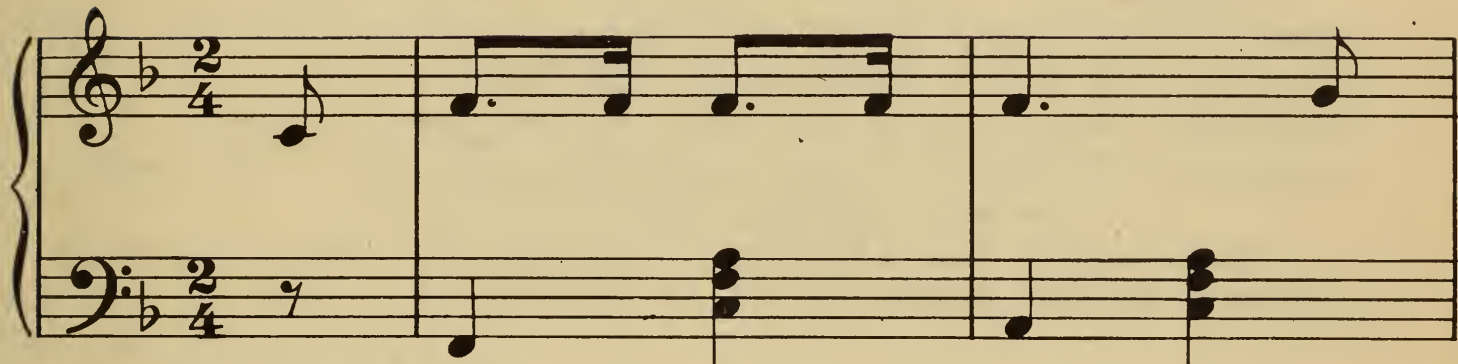
Verse 3 The girl who is the wife now chooses a boy to be the child and brings him into the center of the circle.

This action continues through the succeeding verses until the verse "The cheese stands alone" is sung. When this verse is sung, all children in the center of the circle (except the one who is the cheese) come back into the outer circle leaving the one chosen as the "cheese" alone in the center. The "cheese" bows to a child who has not played, and this child become the new "farmer."

# FARMER IN THE DELL

(continued)

Arranged by G. Fielder





# HOW DO YOU DO MY PARTNER

How do you do, my partner,  
How do you do today?  
Will you skip in the circle?  
I will show you the way.

*Formation:* Double circle, partners facing each other.

*Description:*

Measures 1 - 2 Children bow to their partners.

Measures 3 - 4 Children shake partners' right hands.

Measures 5 - 6 Still holding right hands they now take left hands.

Measures 7 - 8 Holding both hands of partner, turn ready to skip counter-clockwise around the circle.

Chorus—Singing Tra, la, la, la, etc., to the music, the children skip around the circle with their partners.

Arranged by G. Fielder



# TURN MYSELF AROUND

I put my hands above my head,  
I put my hands above my head,  
I put my hands above my head,  
And turn myself around.

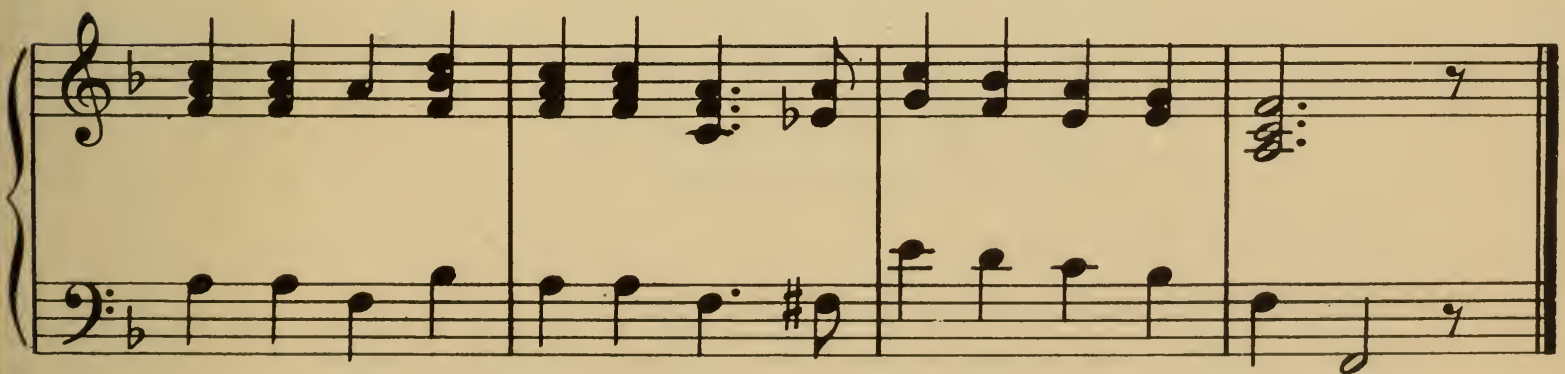
I put my hands upon my toes,  
I put my hands upon my toes,  
I put my hands upon my toes,  
And turn myself around.

I make a bow into the ring,  
I make a bow into the ring,  
I make a bow into the ring,  
And turn myself around.

*Formation:* Single circle.

*Description:* The children suit their actions to fit the words of the song.  
They may have ideas for other movements that could be used.

G. Fielder



# HERE WE GO ROUND THE MULBERRY BUSH

Verse :

This is the way we wash our clothes,  
Wash our clothes, wash our clothes,  
This is the way we wash our clothes,  
So early Monday morning.

Chorus :

Here we go 'round the mulberry bush,  
The mulberry bush, the mulberry bush,  
Here we go 'round the mulberry bush,  
So early in the morning.

Verse :

This is the way we iron our clothes,  
Iron our clothes, iron our clothes,  
This is the way we iron our clothes,  
So early Tuesday morning.

This is the way we mend our clothes,  
Mend our clothes, mend our clothes,  
This is the way we mend our clothes,  
So early Wednesday morning.

This is the way we sweep our floor,  
Sweep our floor, sweep our floor,  
This is the way we sweep our floor,  
So early Thursday morning.

This is the way we scrub our floor,  
Scrub our floor, scrub our floor.  
This is the way we scrub our floor,  
So early Friday morning.

This is the way we bake our cake,  
Bake our cake, bake our cake,  
This is the way we bake our cake,  
So early Saturday morning.

This is the way we go to church,  
Go to church, go to church,  
This is the way we go to church,  
So early Sunday morning.

*Formation* : Single circle.

*Description* :

Verses: As each verse is sung the children imitate the actions suggested in the song.

Chorus: As each chorus is sung the children join hands and walk to the right.

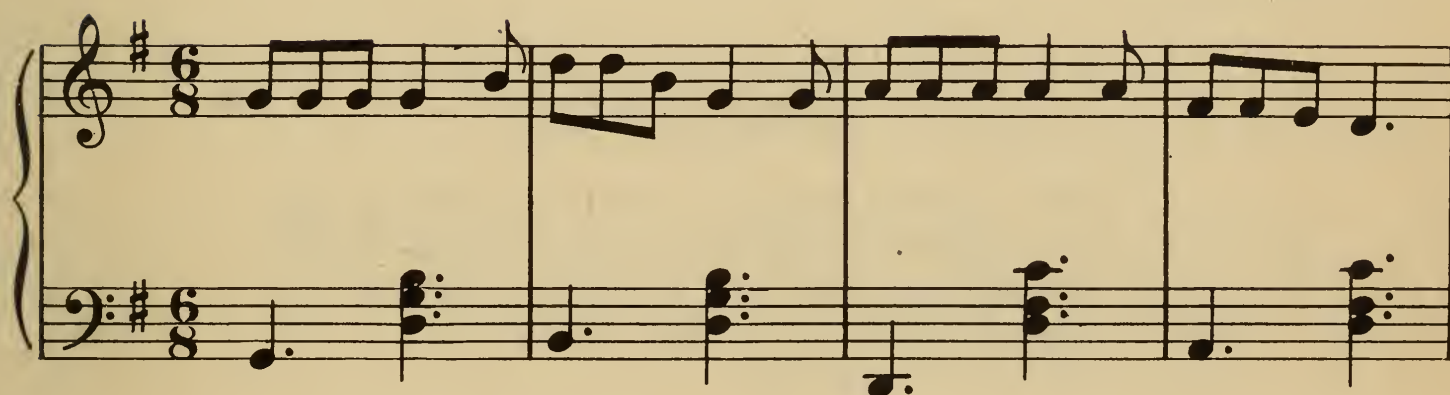
The singing game begins by singing the chorus. The chorus is also sung after each verse.



# HERE WE GO ROUND THE MULBERRY BUSH

(continued)

Arranged by G. Fielder



## LOOBY LOO

Here we dance looby loo, here we dance looby light,  
Here we dance looby loo, all on a Saturday night.  
I put my right hand in, I put my right hand out,  
I give my right hand a shake, shake, shake,  
And turn myself about.

Here we dance looby loo, etc.  
I put my left hand in, etc.

Here we dance looby loo, etc.  
I put my right foot in, etc.

Here we dance looby loo, etc.  
I put my left foot in, etc.

Here we dance looby loo, etc.  
I put my head way in, etc.

Here we dance looby loo, etc.  
I put my whole self in, etc.

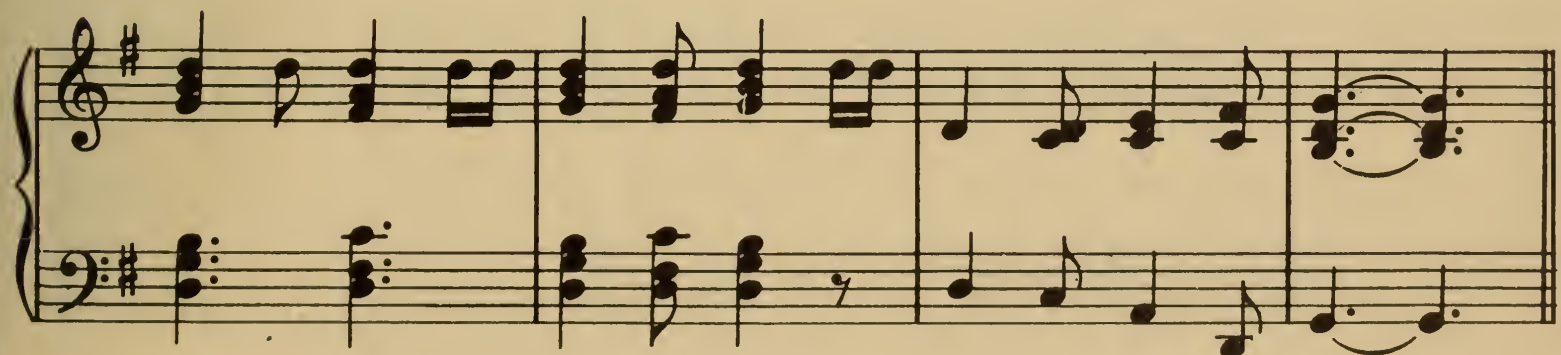
*Formation:* Single circle, hands joined.

*Description:* The children walk or skip to the right singing until they come to the words, "Saturday night." All of the children put their right hands in toward the center of the circle, then put them toward the outside of the circle. They shake their right hands and then turn themselves around. Suit the actions to the words for the following verses.

# LOOBY LOO

(continued)

Arranged by G. Fielder





# HAPPY BIRTHDAY

Today is your birthday,  
Today is your birthday,  
Today is your birthday,  
You're one more year old.

So choose your own partner,  
So choose your own partner,  
So choose your own partner,  
While we dance and sing.

Happy birthday to Mary,  
Happy birthday to Mary,  
Happy birthday to Mary,  
Happy birthday to you.

*Formation:* Single circle, hands joined. "Mary" is in the center.

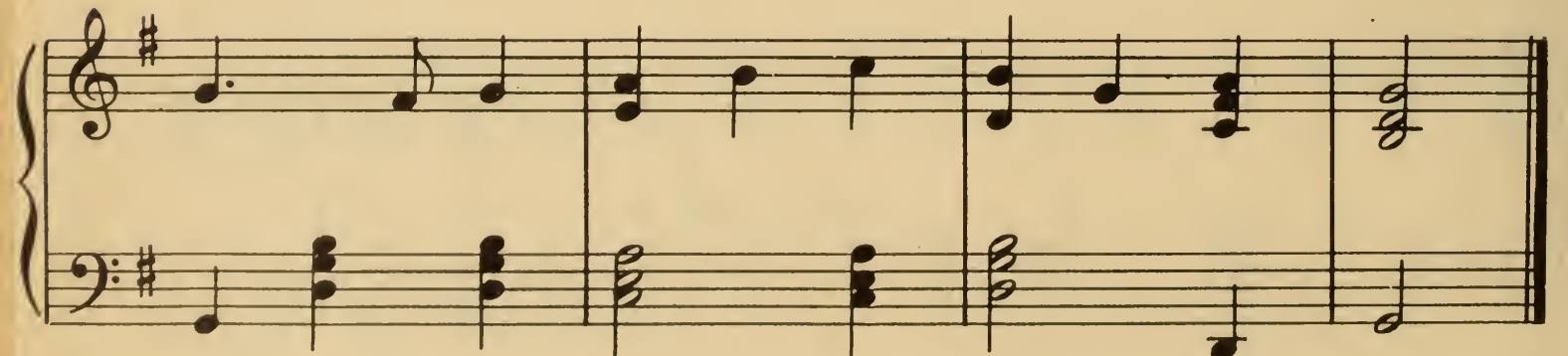
## *Description:*

Verse 1 Children in the circle walk to the left as they sing. The child in the center stands still.

Verse 2 Children in the circle stand still. The child in the center skips around the inside of the circle and stops to bow to a boy partner. The two go to the center.

Verse 3 The two occupying the center take both hands and skip to their left while the outside circle skips to their right.

G. Fielder



# BE MY VALENTINE

Roses are red, and violets are blue,  
Sugar is sweet and so are you.  
Around I'll skip and I'll choose you,  
Be my valentine, do, please, do.

*Formation:* The children are in a single circle with hands joined. Several may be chosen to be "it." The ones who are "it" are in the center of the circle.

## *Description:*

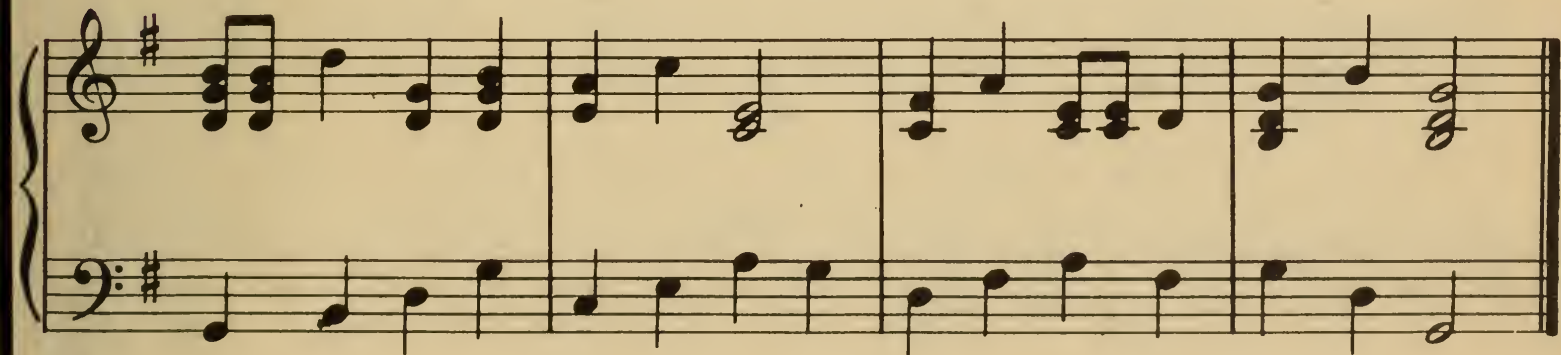
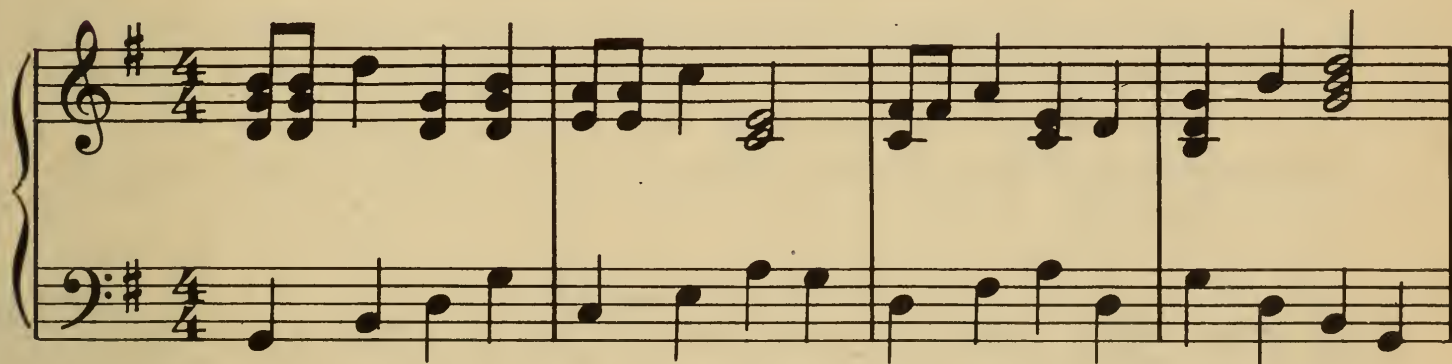
Measures 1 - 4 The children in the outside circle skip to the right.

Measures 5 - 6 The children in the center skip around the inside of the circle to the right. The children in the outside circle stand still. As the words "choose you" are sung each child that is "it" stops before a partner in the outer circle (boys choose girls and girls choose boys).

Measures 7 - 8 The children who are "it" bow to those they have chosen, and in turn are bowed to.

The children who were chosen by those who were "it" are now "it" as the game is repeated. The others take a place in the outer circle.

G. Fielder





# GO IN AND OUT THE WINDOWS

English

Go round and round the village  
Go round and round the village  
Go round and round the village  
As we have done before.

Go in and out the windows  
Go in and out the windows  
Go in and out the windows  
As we have done before.

Now stand and face your partner  
Now stand and face your partner  
Now stand and face your partner  
And bow before you go.

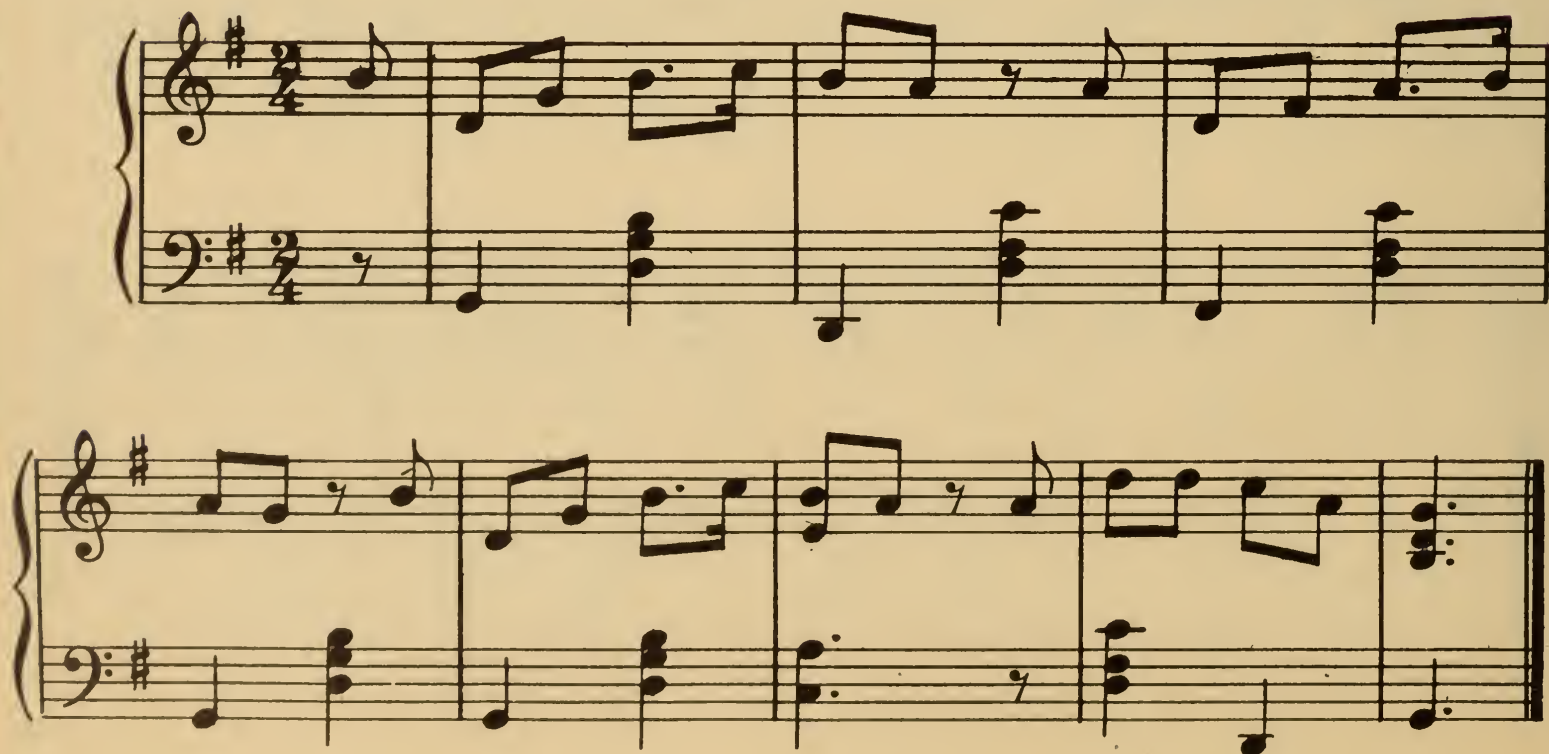
Now follow me to London  
Now follow me to London  
Now follow me to London  
As we have done before.

*Formation:* The game may be played first with the boys forming a circle with hands joined while the girls are outside the circle. Another time it might be played with the girls forming the circle while the boys are on the outside.

*Description:*

- Verse 1 The children in the circle walk to their right. Those on the outside skip around the circle to the right.
- Verse 2 The children in the circle stand still and raise their arms, while those on the outside skip in and out of the circle under the raised arms.
- Verse 3 Each girl stands in front of a boy. When the last phrase is sung the girls bow to the partners they have chosen, and the boys bow back.
- Verse 4 Each girl takes her boy partner by the hand, and all skip around to the right.

Arranged by G. Fielder





# LONDON BRIDGE

## English

London bridge is falling down,  
Falling down, falling down,  
London bridge is falling down,  
• My fair lady.

Build it up with iron bars, etc.

Iron bars will rust away, etc.

Build it up with gold and silver, etc.

Gold and silver I have not, etc.

Here's a prisoner I have got, etc.

What's the prisoner done to you, etc.

Stole my watch and broke my chain, etc.

What'll you take to set him free, etc.

A hundred pounds will set him free, etc.

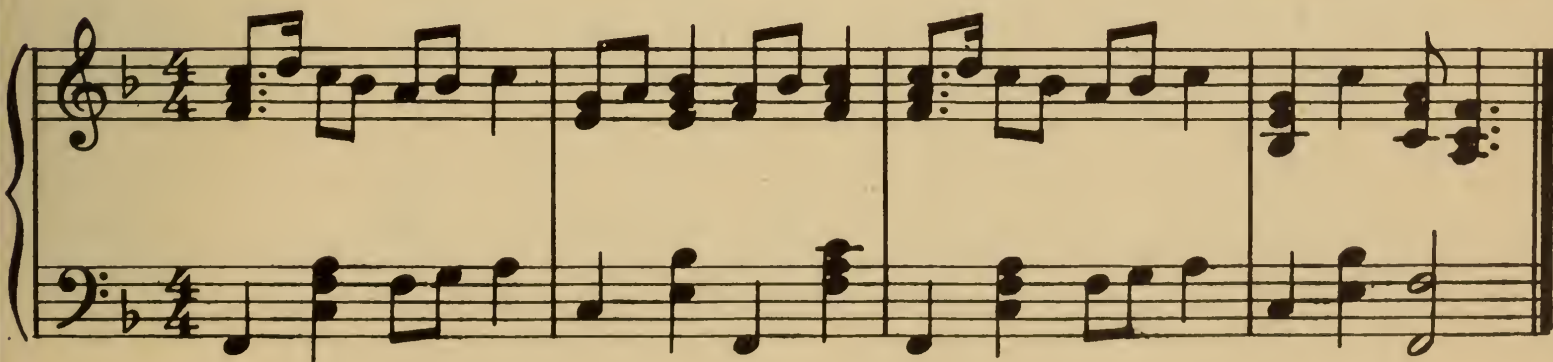
A hundred pounds we have not, etc.

Then off to prison we must go, etc.

*Formation:* Two players form the bridge by joining hands and raising them. The rest of the children are in a single line.

*Description:* The single line of children follows the leader under the bridge. When the words, "My fair lady," are sung the two players forming the bridge drop their arms and capture the child that is passing through. They ask the child they have captured, "Which do you choose, gold or silver?" (The two forming the bridge have already decided which will be gold and which will be silver.) The captured child makes his choice and then stands behind the part of the bridge that represents his choice. When all players have been caught the two sides may have a tug of war to decide who is the winner.

Arranged by G. Fielder



## RABBIT IN THE HOLLOW

German

Rabbit in the hollow sits and sleeps,  
Hunter in the forest nearer creeps,  
Little rabbit have a care,  
Deep within your hollow there,  
Quickly to the forest  
You must run, run, run.

*Formation:* Single circle, hands joined. The child who is to be the rabbit crouches in the center of the circle. The child who is to be the hunter is outside the circle. There is a designated place away from the circle for the rabbit's home.

*Description:*

Measures 1- 8 The children walk around the circle counterclockwise. The rabbit pretends to sleep as the hunter very slowly creeps forward.

Measures 9-12 The children stand still and shake their fingers at the rabbit as they sing.

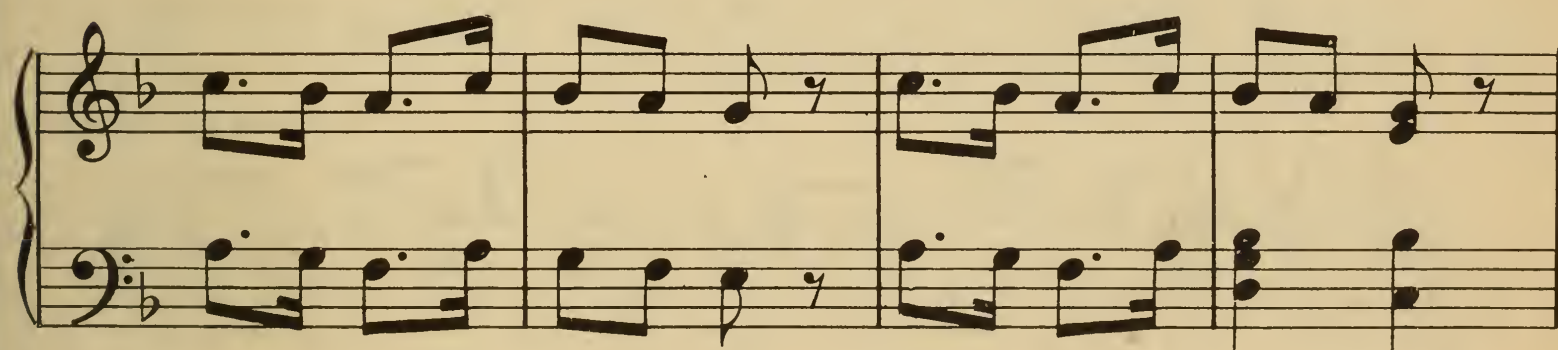
Measures 13-16 The rabbit awakens and runs for home. The hunter chases him and tries to catch him before he reaches home.

The rabbit and hunter may choose other children to take their places as the game continues. The game may be varied by having two or three rabbits and the same number of hunters.

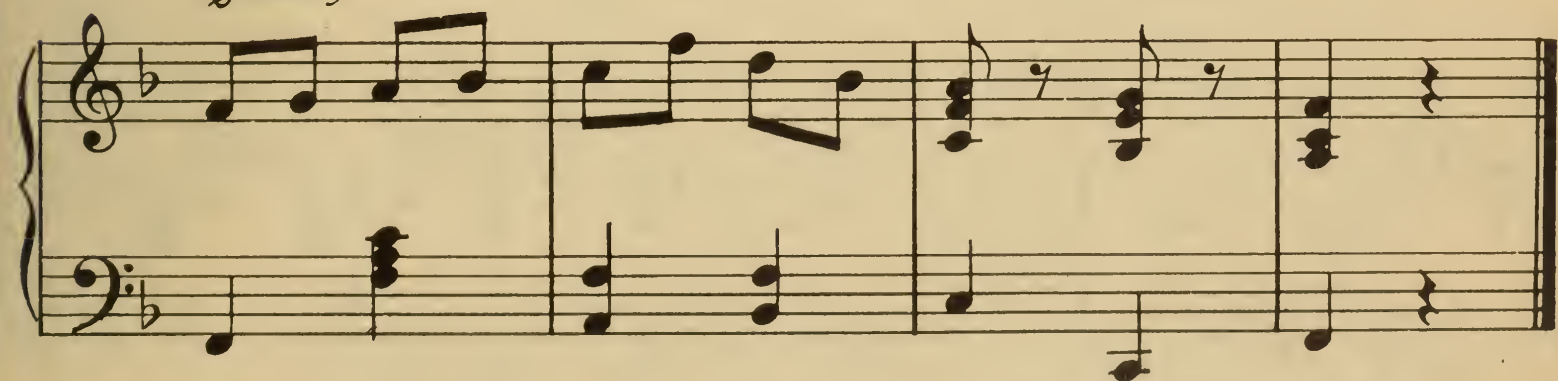
# RABBIT IN THE HOLLOW

(continued)

Arranged by G. Fielder



*Quickly*





# OATS, PEAS, BEANS, AND BARLEY GROW

## English

Oats, peas, beans, and barley grow,  
Oats, peas, beans, and barley grow,  
You and I, or anyone else know .  
Oats, peas, beans, and barley grow.

First, the farmer sows the seed,  
Then he stands and takes his ease,  
He stamps his foot and claps his hands,  
And turns around to view his lands.

Waiting for a partner,  
Waiting for a partner,  
Open the ring and choose one in,  
While we all gayly dance and sing.

Tra la la la la la  
Tra la la la la la  
Tra la la la tra la la la  
Tra la la la la la la la.

*Formation:* Single circle with one child (the farmer) in the center.

### *Description:*

- Verse 1 The children walk around the circle to the right as they sing. The child in the circle stands still.
- Verse 2 Follow the words with suitable actions. Pretend to sow seeds, then stand with folded arms. Stamp the foot, clap hands, and then shade the eyes with a hand and turn around.
- Verse 3 The boy who is the farmer stands before a girl and makes a bow. She bows back and goes to the center of the circle with him.
- Verse 4 The two in the center take hands and skip. The outside circle takes hands and skips around to the right.

Arranged by G. Fielder



# A-HUNTING WE WILL GO

## English

A-hunting we will go,  
A-hunting we will go,  
We'll catch a fox and put him in a box  
And then we'll let him go.

*Formation:* The children stand in two lines which are about five feet apart. Each child faces his partner, who is opposite him in the other line (see formation on page 63).

### *Description:*

Verse 1 All children clap their hands and tap their right feet in front of them as they sing the song through.

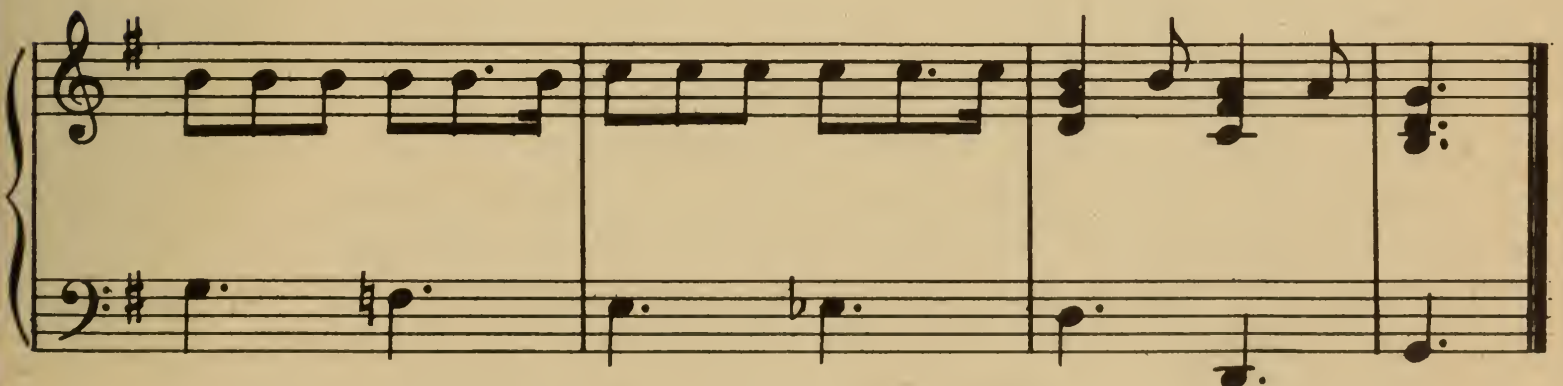
### Verse 2

Measures 1 - 2 The head couple steps forward and takes both hands. They slide to the foot of the set.

Measures 3 - 4 They slide to the head of the set.

Measures 5 - 8 They release hands and run behind their own lines to the foot of the set. The first one to arrive at the foot is the winner. The game is repeated with a new head couple.

Arranged by G. Fielder





# THORN ROSA

## German

Thorn Rosa was a princess fair, princess fair, princess fair,  
Thorn Rosa was a princess fair, princess fair.

She lived up in a castle high, castle high, castle high,  
She lived up in a castle high, castle high.

One day there came an ugly witch, ugly witch, ugly witch, etc.

She touched her with her magic wand, magic wand, magic wand, etc.

Thorn Rosa slept a hundred years, hundred years, hundred years, etc.

The thorny hedge grew giant high, giant high, giant high, etc.

But brave Prince Charming cut the thorns, cut the thorns, cut the thorns, etc.

Thorn Rosa wakened at his touch, at his touch, at his touch, etc.

Oh, all our hearts are happy now, happy now, happy now, etc.

*Formation:* Single circle, hands joined. A Princess, Prince, and Witch are chosen. The Princess is inside the circle and the Prince and Witch stand on the outside of the circle.

### *Description:*

Verse 1 The children in the circle walk around to the right. The Princess dances in the center.

Verse 2 The children in the circle stand still and raise their arms. The Princess continues to dance.

Verse 3 The children in the circle continue to stand with arms raised. The Princess continues to dance. The Witch gallops inside the circle.

Verse 4 The children in the circle continue to stand with arms raised. The Witch waves a wand over the Princess and then gallops away. The Princess falls asleep.

Verse 5 The Princess sleeps. The children in the circle drop hands and assume a squat position.

Verse 6 The Princess sleeps. The children begin to rise slowly until at last they are standing tall with arms up-stretched.

Verse 7 The Prince gallops around outside the circle pretending to cut the thorny hedge. Each child stoops as the Prince passes him.

Verse 8 The Prince enters the circle and touches the Princess who awakens and rises.

Verse 9 The children in the outside circle join hands and skip to the right. The Prince and the Princess join hands and skip inside the circle.



# THORN ROSA

Sleeping Beauty

Arranged by G. Fielder



# THE MUFFIN MAN

## English

Oh, have you seen the Muffin Man,  
The Muffin Man, the Muffin Man,  
Oh, have you seen the Muffin Man,  
That lives in Drury Lane?

Oh, yes we've seen the Muffin Man,  
The Muffin Man, the Muffin Man,  
Oh, yes we've seen the Muffin Man,  
That lives in Drury Lane.

Two have seen the Muffin Man, etc.

Four have seen the Muffin Man, etc.

All have seen the Muffin Man, etc.

*Formation:* The children stand in a single circle facing center. The child who is "it" stands in the center.

### *Description:*

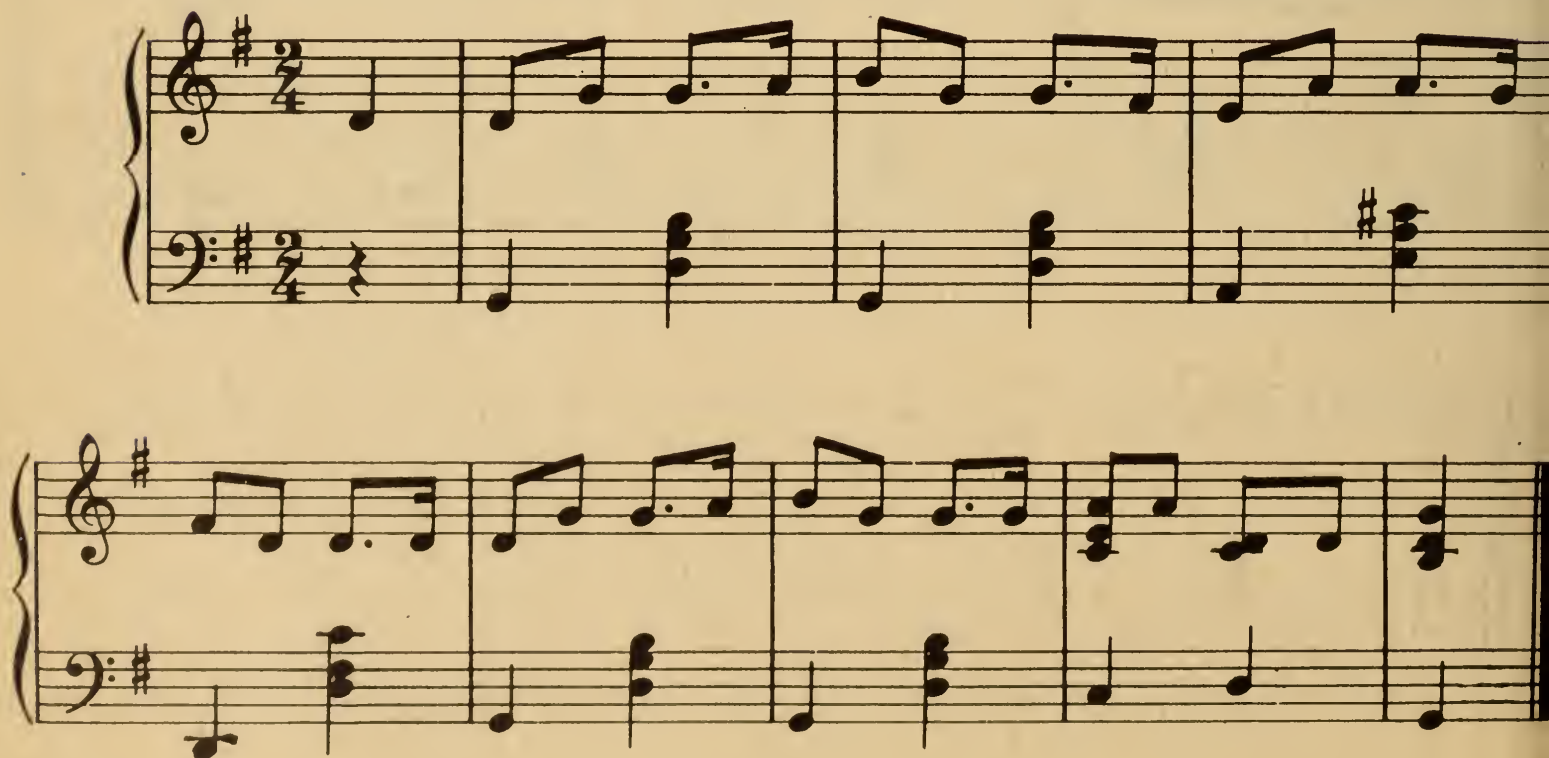
Verse 1 The children in the circle stand and sing. The one who is "it" skips up to a child he chooses for his partner. While the rest of the first verse is sung he does a step-hop (or skip in place) in front of this partner.

Verse 2 While the children in the circle sing the second verse the one who has been chosen does the step-hop in her place in the circle.

Verse 3 While the children in the circle sing the third verse, "it" and his partner join hands and skip around the inside of the circle.

When the first verse is sung again "it" and his partner both choose new partners. Since there will be four children skipping, the fourth verse will be substituted for the third one. When all have been chosen the last verse is sung.

Arranged by G. Fielder



## TEN LITTLE INDIANS

One little, two little, three little Indians,  
Four little, five little, six little Indians,  
Seven little, eight little, nine little Indians,  
Ten little Indian boys.

Ten little, nine little, eight little Indians,  
Seven little, six little, five little Indians,  
Four little, three little, two little Indians,  
One little Indian boy.

*Formation:* Children are in a single circle facing center. They should count off by tens before starting the singing game.

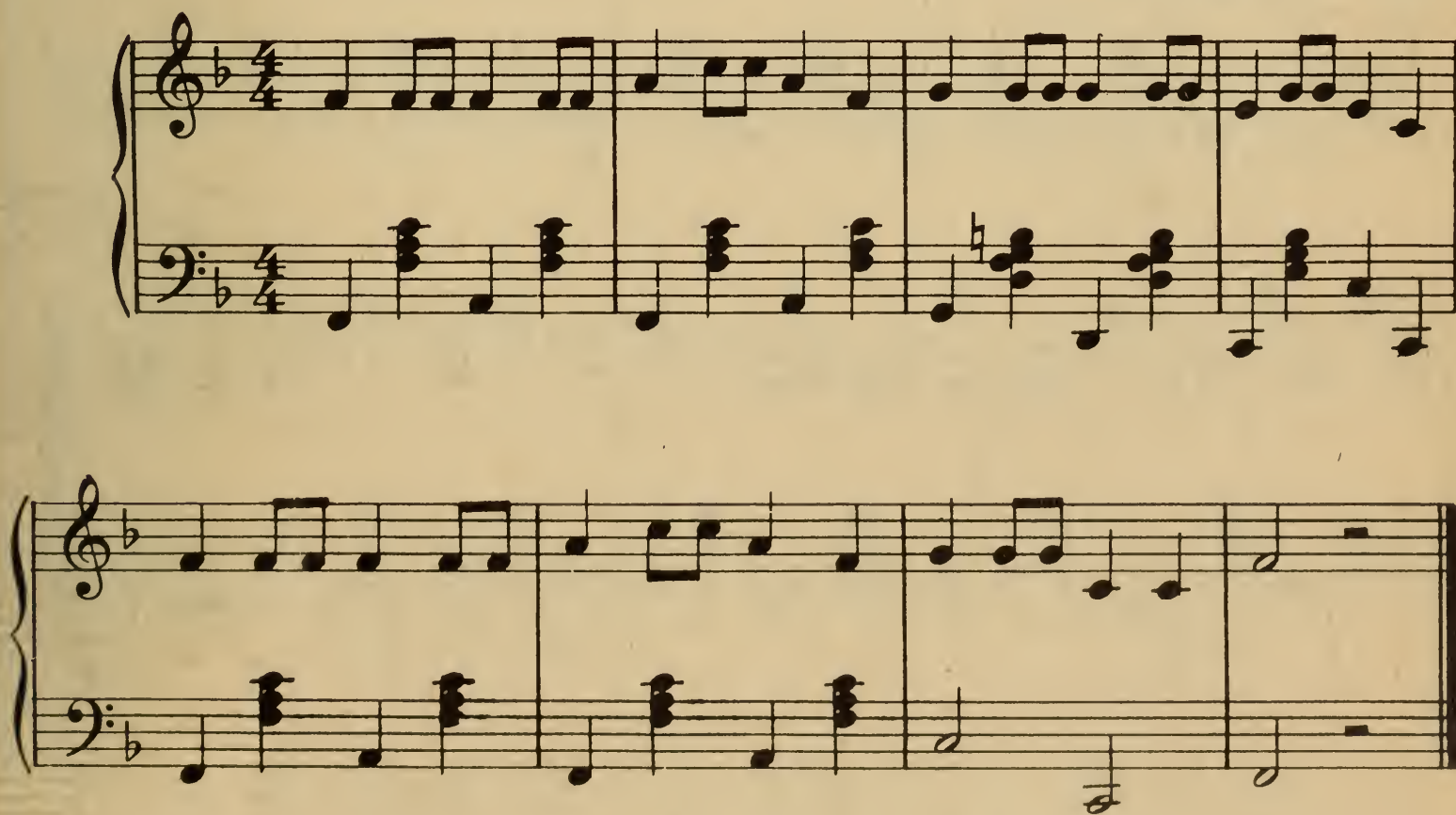
*Description:*

Verse 1 The children stand very straight with their arms folded across their chests. When a child's number is sung he sits cross-legged.

Verse 2 When a child's number is sung he stands. He should stand without unfolding his arms.

The music is played through a third time (or percussion accompaniment may be used) and the children turn to the right and do an Indian dance around the circle. They may finish their dance with an Indian war whoop.

Arranged by G. Fielder





## JOLLY IS THE MILLER

Jolly is the miller who lives by the mill.  
The mill goes 'round with a right good will,  
One hand in the hopper and the other in the sack,  
The boy steps forward and the girl steps back.

*Formation:* Double circle of partners. The one who is "it" is in the center.

*Description:*

Measures 1 - 6 Partners take inside hands and walk counterclockwise around the circle.

Measures 7 - 8 The boys step forward to new partners as the girls step back to new ones. At the same time the one in the center of the circle tries to get a partner. The one who is left without a partner now goes to the center of the circle and the game is repeated.

Arranged by G. Fielder



# COMIN' ROUND THE MOUNTAIN

Comin' round the mountain, two by two,  
Comin' round the mountain, two by two,  
Comin' round the mountain, two by two,  
Rise up, sugar, rise.

Show us a little motion, two by two,  
Show us a little motion, two by two,  
Show us a little motion, two by two,  
Rise up, sugar, rise.

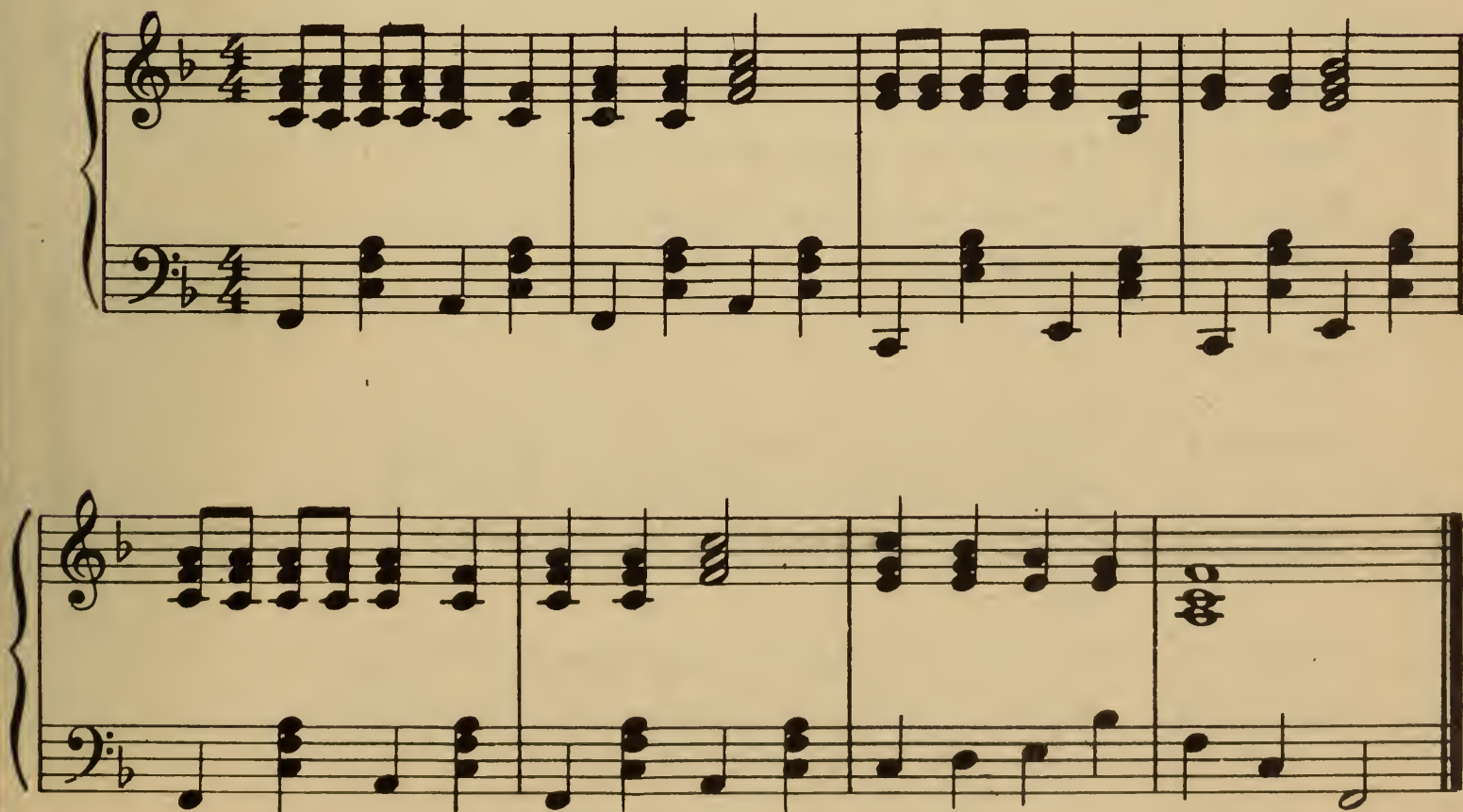
It's a very fine motion, two by two,  
A very fine motion, two by two,  
A very fine motion, two by two,  
Rise up, sugar, rise.

*Formation:* Couples in a double circle facing to the right. One couple who is "it" is in the center of the circle.

## *Description:*

- Verse 1 The couples in the outside circle take partners' inside hands and walk or skip around the circle. The couple who is "it" stoops in the center of the circle and talks over a motion or activity they wish to demonstrate to the group. On the words "Rise up, sugar, rise" they stand.
- Verse 2 The children in the outside circle stand in a single circle facing in. They clap their hands and sing as they watch the motion being shown by the couple who is "it."
- Verse 3 Everyone does the motion that was shown. The game is repeated with the couple who was "it" choosing another couple to be "it."

Arranged by G. Fielder



# ACH JA

## German

When my father and my mother go a-journeying to the fair,

Ach ja! Ach ja!

What if they have no money, they're as rich as any there,

Ach ja! Ach ja!

## Chorus

Tra la la, tra la la, tra la la la la la la,

Tra la la, tra la la, tra la la la la la la,

Ach ja! Ach ja!

*Formation:* Double circle with partners. The children move counterclockwise.

### *Description:*

#### Verse:

Measures 1 - 2 Partners take inside hands and walk forward around the circle.

Measure 3 Partners drop hands, face each other, and bow as they sing "ja."

Measure 4 Partners turn back to back and bow as they sing "ja."

Repeat from beginning.

#### Chorus:

Measures 1 - 2 Partners join both hands and do two slow slides and then three fast ones moving counterclockwise.

Measures 3 - 4 Partners do two slow slides and then three fast ones moving clockwise.

Measure 5 Partners drop hands, face each other, and bow as they sing "ja."

Measure 6 Each boy walks counterclockwise to the next girl. The new couples bow as they sing "ja."

The singing game is repeated with the new partners.



# ACH JA

(continued)

Arranged by G. Fielder

The first system of musical notation is in 4/4 time and B-flat major. The treble clef staff begins with a 4/4 time signature and contains a melody of eighth and quarter notes. The bass clef staff provides a harmonic accompaniment with chords and single notes.

## CHORUS

The second system of musical notation begins the chorus. It features a treble clef staff with a melody and a bass clef staff with accompaniment. A double bar line with repeat dots indicates the start of the chorus section.

The third system of musical notation continues the melody and accompaniment. The treble clef staff has a series of eighth notes, while the bass clef staff has chords and single notes.

The fourth system of musical notation concludes the piece. It features a treble clef staff with a melody and a bass clef staff with accompaniment, ending with a double bar line.

# CARROUSEL

Swedish

## A

Pretty maiden, sweet and gay,  
Carrousel is running,  
It will run till evening.  
Little ones a nickel,  
Big ones a dime.  
Hurry up! Get a mate!  
Or you'll surely be too late!

## B

Ha ha ha!  
Happy are we,  
Anderson, and Peterson, and Lundstrom, and me!

*Formation:* The children form a double circle, standing in couples facing the center of the circle. The children on the inside of the circle join hands while those on the outside place their hands on the shoulders of their partners.

### *Description:*

## A

Measure 1 All children move to the left with a slow sliding step. Step to the left with the left foot and close the right foot to the left foot. Repeat. (Two complete slides to a measure.)

Measures 2 - 5 Continue the slow slides to the left.

Measures 6 - 7 The circle stops and all stamp their right feet, then the left ones, then right and then left. (Two stamps to each measure.)

## B

Measures 1 - 8 The circle continues to slide to the left. The movement is accelerated and there are four slides to each measure.

The word "Carrousel" means Merry-Go-Round, and this dance represents the movement of the Merry-Go-Round. During the first part of the singing game the Merry-Go-Round is just starting, so the movement is slow. On part B the Merry-Go-Round has gained speed and moves fast.

# CARROUSEL

(continued)

Moderato

Arranged by G. Fielder

A

Section A, measures 1-3. The music is in 4/4 time. The treble staff features a series of eighth-note chords, while the bass staff provides a simple harmonic accompaniment with quarter notes and chords.

Section A, measures 4-6. The treble staff continues with eighth-note chords, and the bass staff features a more active line with eighth notes and chords. The section concludes with a repeat sign.

B

*accel.*

Section B, measures 1-4. The tempo is marked *accel.* (accelerando). The treble staff has a more complex melody with eighth and sixteenth notes, while the bass staff continues with a steady accompaniment. The section ends with a double bar line and repeat dots.



## PAW PAW PATCH

Where, oh where is sweet little Nelly,  
Where, oh where is sweet little Nelly,  
Where, oh where is sweet little Nelly,  
Way down yonder in the paw paw patch.

Come on, boys, let's go find her,  
Come on, boys, let's go find her,  
Come on, boys, let's go find her,  
Way down yonder in the paw paw patch.

Pickin' up paw paws, puttin' in your pocket,  
Pickin' up paw paws, puttin' in your pocket,  
Pickin' up paw paws, puttin' in your pocket,  
Way down yonder in the paw paw patch.

*Formation:* The children are divided into sets of six to eight couples. The girls are on the boys' right and all are facing forward.

### *Description:*

- Verse 1 The girl at the head of the girls' line turns to her right and skips down behind the line, around the line of boys, and stops at the head of the boys' line.
- Verse 2 The same girl skips the same route as for verse 1. This time she is followed by the entire line of boys. At the end of the verse all are back in their original positions.
- Verse 3 Boys and girls join inside hands. The leading couple turns to the right and skips to the foot of the set. Here they raise their joined hands making an arch. The other couples skip under the arch and back to place. The couple who was the head couple is now the foot couple, and couple number two is now the new head couple. The game is repeated with the new head couple.

The name of the girl who is in the head couple may be substituted for "Nelly."

# PAW PAW PATCH

(continued)

Arranged by G. Fielder



# I SEE YOU

## Swedish

I see you, I see you,

Tra la la la la la,

I see you, I see you,

Tra la la la la la!

You see me and I see you,

Then you take me and I'll take you,

You see me and I see you,

Then you take me and I'll take you.

*Formation:* The children stand in two double lines about five feet apart (see formation on page 63). In each double line Number One stands in front of Number Two with hands on hips. Number Two has hands on partner's shoulders.

### *Description:*

#### A

Measures 1 - 2 Number Two leans head to the left and looks across partner's shoulder at Number Two of the opposite couple (one measure).  
Lean head to the right and look across (one measure).

Measures 3 - 4 Three quick head movements by Number Twos: left, right, left.

Measures 5 - 8 Repeat this pattern looking first to the right.

#### B

Measures 1 - 4 All clap hands once on first note. Number Two springs forward to the left of partner and joins hands of Number Two from opposite side. They skip around each other in place.

Measures 5 - 8 All clap hands once on first note. All grasp hands of own partners and skip around each other in place. Finish in original formation with positions reversed. Number One is now standing behind Number Two.

The dance is repeated in the new positions.



# I SEE YOU

(continued)

Arranged by G. Fielder

A

Section A of the piano arrangement for 'I SEE YOU'. It consists of 8 measures. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the right hand starts on a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The bass line in the left hand starts with a whole rest, followed by chords of G2-B2, A2-C3, B2-A2, and G2-F#2.

B

Section B of the piano arrangement for 'I SEE YOU'. It consists of 8 measures, divided into two groups of four by a double bar line. The melody in the right hand continues with eighth notes E4-D4, C4-B3, A3-G3, and a quarter note F#3. The bass line continues with chords of F#2-E2, D2-C2, B1-A1, and G1-F#1.

The final section of the piano arrangement for 'I SEE YOU'. It consists of 5 measures. The melody in the right hand continues with eighth notes F#3-E3, D3-C3, B2-A2, and a quarter note G3. The bass line continues with chords of F#1-E1, D1-C1, B0-A0, and G0-F#0.

# HANSEL AND GRETEL DANCE

German

## A

My playmate dance with me,  
Both your hands now give to me,  
Right foot first, left foot then,  
Round and round and back again.

## B

Tra la la, la la la la, etc.

## C

With your feet go tap, tap, tap,  
With your hands go clap, clap, clap,  
Right foot first, left foot then,  
Round and round and back again.

## D

With your head go nip, nip, nip,  
With your fingers snip, snip, snip,  
Right foot first, left foot then,  
Round and round and back again.

*Formation* : Double circle, partners facing.

*Description* :

## A

- Measures 1 - 2 All bow to partners.  
Measures 3 - 4 Join both hands with partner.  
Measure 5 Jump and extend right heel forward, toe up.  
Measure 6 Jump and extend left heel forward, toe up.  
Measures 7 - 8 Place hands on own hips and run around in place (seven small steps).

## B

- Measures 1 - 8 Join inside hands with partner and skip around the circle counterclockwise.

# HANSEL AND GRETEL DANCE

(continued)

Arranged by G. Fielder

A

Section A, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The melody in the treble clef consists of eighth and quarter notes, often beamed in pairs. The bass line provides a simple accompaniment with quarter and eighth notes. Measure 3 contains a repeat sign in the treble staff.

Section A, measures 5-8. The melody continues with eighth and quarter notes. The bass line includes a half note in measure 6. Measure 8 ends with a repeat sign in the bass staff.

B

Section B, measures 1-4. The melody features eighth and quarter notes. The bass line is primarily composed of quarter notes. Measure 3 includes a sharp sign (#) in the treble staff.

Section B, measures 5-8. The melody continues with eighth and quarter notes. The bass line includes a half note in measure 6. Measure 8 ends with a repeat sign in the bass staff.



# HANSEL AND GRETEL DANCE

(continued)

## C

Measures 1 - 2 Face partner, place hands on own hips and stamp right foot, left foot, right foot.

Measures 3 - 4 Clap hands three times.

Measure 5 Jump and extend right heel forward, toe up.

Measure 6 Jump and extend left heel forward, toe up.

Measures 7 - 8 Place hands on own hips and run around in place (seven small steps).

## D

Measures 1 - 2 The music of Part C is repeated. Nod head forward three times.

Measures 3 - 4 Raise arms high above head and snap fingers three times.

Measure 5 Jump and extend right heel forward, toe up.

Measure 6 Jump and extend left heel forward, toe up.

Measures 7 - 8 Place hands on own hips and run around in place (seven small steps).

Arranged by G. Fielder

C-D

# BINGO

These was a farmer had a dog,  
And Bingo was his name, sir.  
B with an I and I with an N,  
N with a G and G with an O,  
B-I-N-G-O-go and  
BINGO was his name, sir.

*Formation:* A double circle of partners facing counterclockwise. The girl is on the right side of her partner and they are in promenade position.

*Description:*

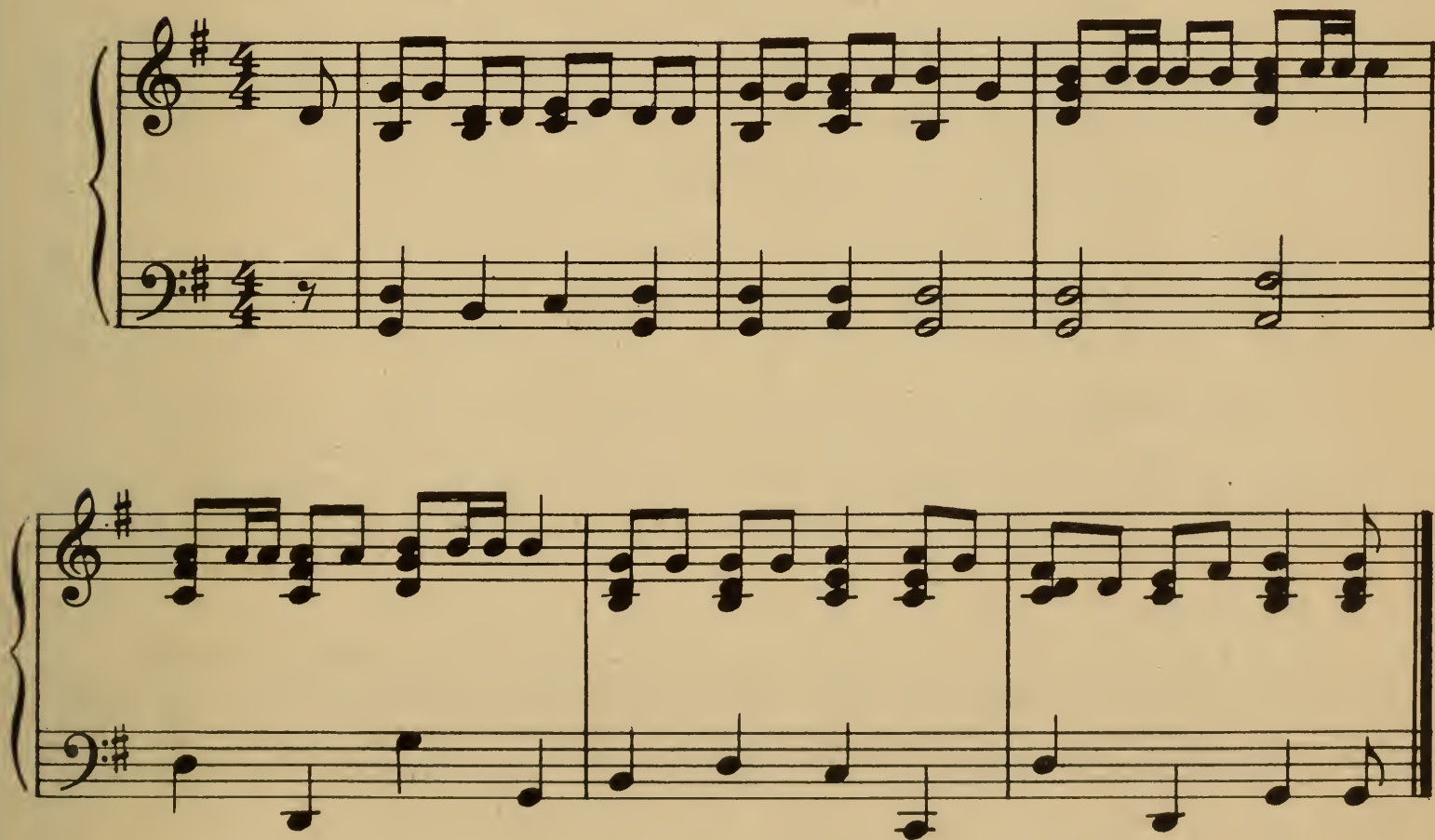
Measures 1 - 2 Partners walk forward around the circle singing the song. At the word "sir" (end of second measure) all the girls face about while the boys are ready to continue in the same direction.

Measures 3 - 5 Execute a grand right and left while singing the letters. There is time to pass six persons (counting their original partners as number one).

Measure 6 As they sing the word BINGO in the last measure they meet the seventh person who becomes their new partner.

The singing game is continued with the new partner.

Arranged by G. Fielder



## SKIP TO MY LOU

Flies in the sugarbowl, shoo, fly, shoo,  
Flies in the sugarbowl, shoo, fly, shoo,  
Flies in the sugarbowl, shoo, fly, shoo,  
Skip to my Lou, my darling.

### Chorus

Skip, skip, skip to my Lou,  
Skip, skip, skip to my Lou,  
Skip, skip, skip to my Lou,  
Skip to my Lou, my darling.

Little red wagon, painted blue, etc.

Pickles are sour, and so are you, etc.

If you don't have a necktie, a shoestring'll do, etc.

Bears in the rose-bush, boo-boo-boo, etc.

Kitten in the haymow, mew, mew, mew, etc.

Sugar is sweet, and so are you, etc.

Gone again, now what'll I do, etc.

Hurry up slowpoke, do, oh, do, etc.

We'll keep it up 'til half past two, etc.

*Formation*: Single circle of partners, facing in. The girl is on her partner's right. If there is an extra boy, he may step into the center of the circle and choose a couple to come in the center with him. If there is an even number, a couple may step into the center and choose a boy to come in.

### *Description*:

Verse 1 The three in the middle take hands and step-hop slowly to the right (one step-hop to each measure). On the last phrase, "Skip to my Lou, my darling," the odd boy and the girl hold their hands high, and the boy who had the girl partner steps under the arch formed by their arms. This boy is left in the center alone, and the girl and her new partner skip back into the outer circle.

Chorus: The outer circle takes hands and does a step-hop to the right throughout the chorus.

The boy in the center then calls in a new couple and the game continues. The girl in this couple will be his new partner.



# SKIP TO MY LOU

(continued)

Arranged by G. Fielder

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The first system shows the continuation of the melody with eighth and quarter notes. The second and third systems continue the melodic line with various rests and ties. The fourth system concludes the piece with a final chord in the treble staff and a single note in the bass staff.

## SHOO FLY

Shoo, fly, don't bother me,  
Shoo, fly, don't bother me,  
Shoo, fly, don't bother me,  
For I belong to somebody.  
I do, I do, and I'm not gonna tell you who,  
For I belong to somebody, yes, indeed I do!

*Formation:* Partners in double circle, facing in. Girls are on the right of their partners and all join hands.

### *Description:*

- Measures 1 - 2 All take four walking steps to the center of circle. Arms are swinging forward and up to shoulder height.
- Measures 3 - 4 Four steps back to place, ending in circle with arms outstretched.
- Measures 5 - 8 Repeat.
- Measures 9 -15 Boys swing their partners. A buzz step or skip may be used. When they finish the swing they place their partners on their left.
- Measure 16 Boys turn and nod to their new partners on their right.
- The dance is repeated with new partners.

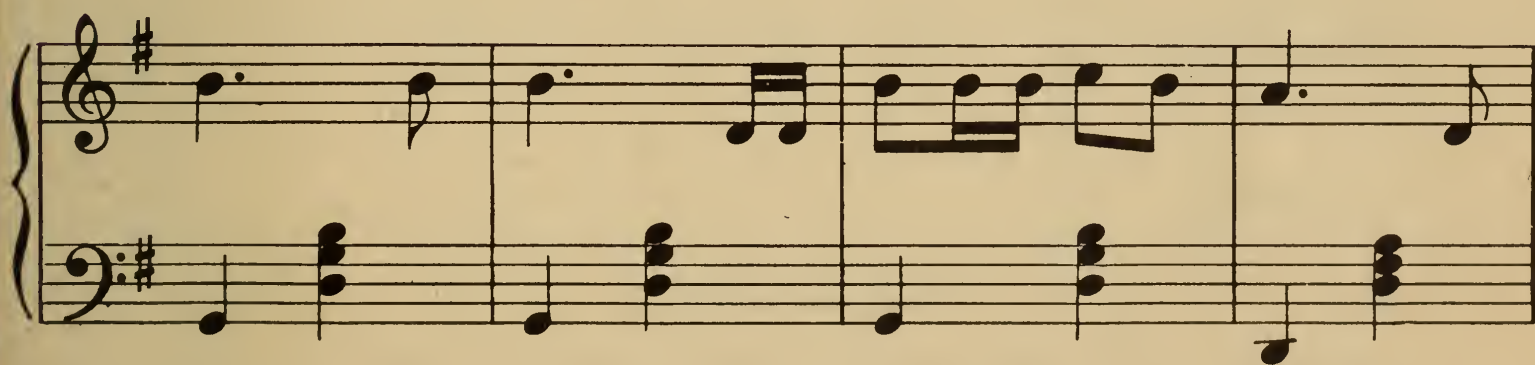
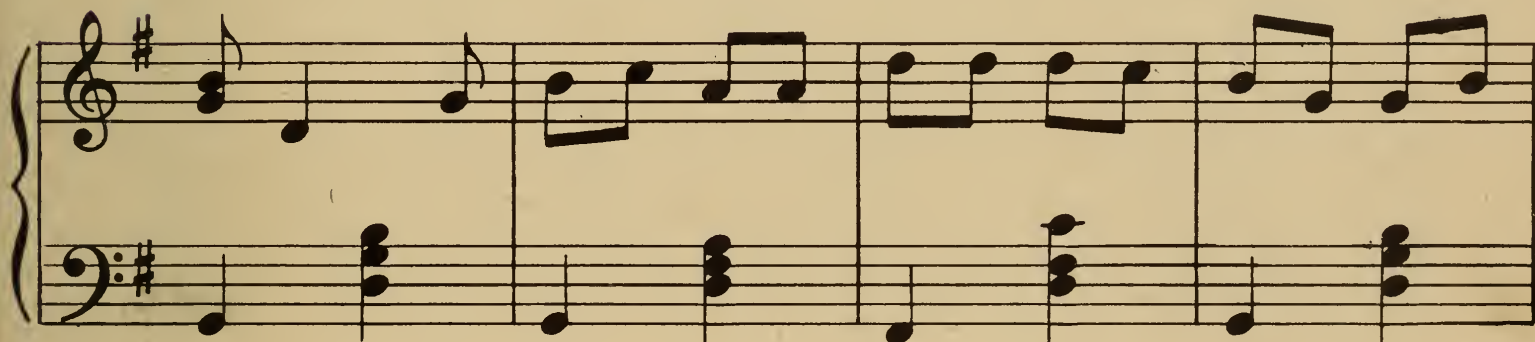
### Variation

- Measures 1 - 8 Same as before
- Measures 9 -16 Keep hands joined and turn the circle inside-out. One couple is designated to make the arch and another couple to be the leaders. While the foot couple makes the arch by raising their arms, the leading couple (on opposite side of the circle) starts across leading the others. All go under the arch and the foot couple finally turns under their own arms. The song is repeated from measures 9 to 16 until all are facing out.
- Measures 1 - 8 Same as before except all now have their backs to the center of the circle.
- Measures 9 -16 The circle is turned right side out. All walk backward following the leading couple under the arch formed by the foot couple. The foot couple are last to turn under their own arms.

# SHOO FLY

(continued)

Arranged by G. Fielder





## CHAPTER XI

### FOLK DANCES

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#### General Directions

Directions for the teaching of folk dances are found in Chapter VI. Dances should be selected with careful consideration of the age level and the background of experience of the group. The dance should be of sufficient difficulty to be a challenge to the child and yet not so difficult that it discourages him.

# SHOEMAKER'S DANCE

Danish

*Formation* : Double circle, partners facing.

*Description* :

Measures 1 - 2 Wind fists around each other three times as though winding a spool of thread.

Measures 3 - 4 Reverse the direction and unwind three times.

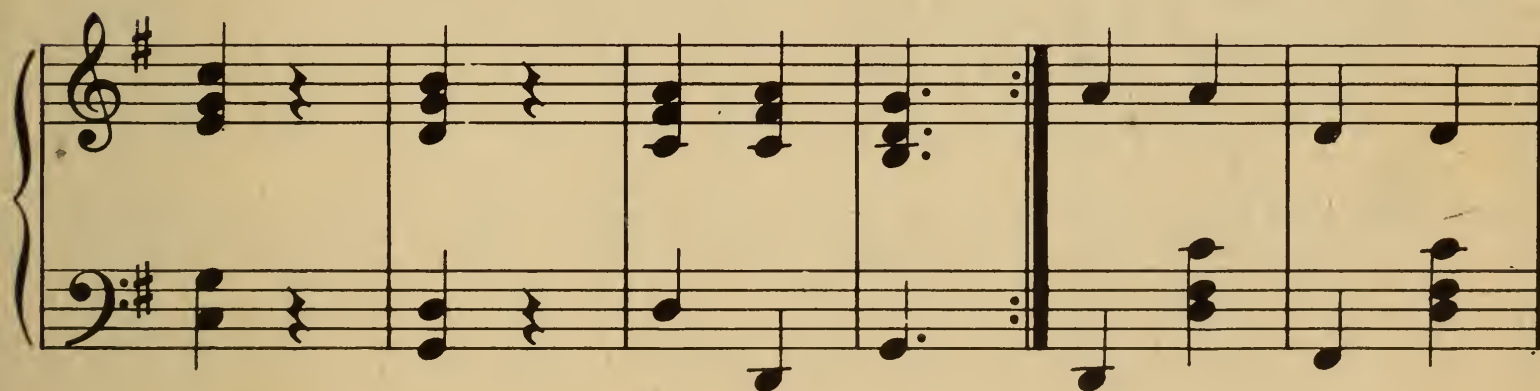
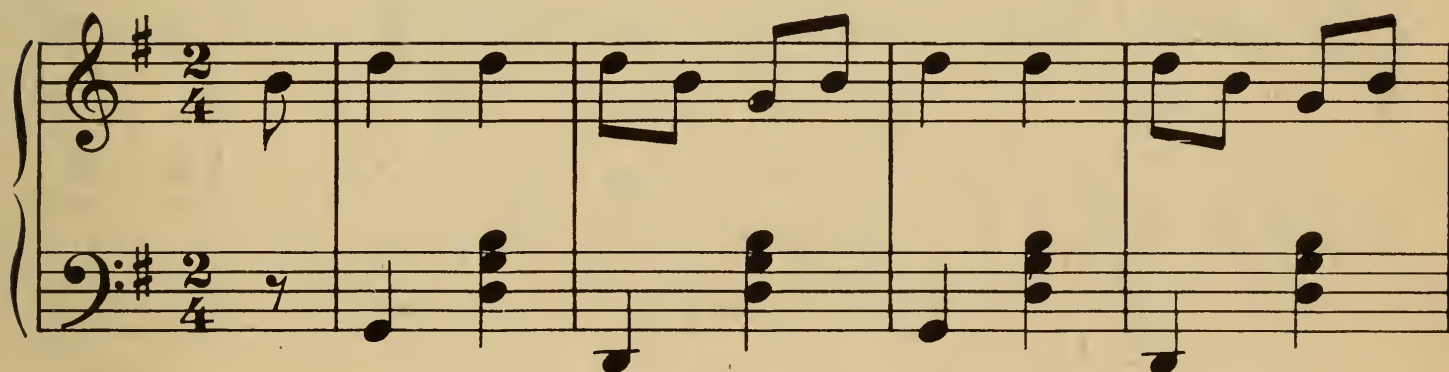
Measures 5 - 6 Jerk elbows back twice vigorously.

Measures 7 - 8 Tap one fist on the other three times as though pounding nails.

**Repeat music and movements for first eight measures.**

Measures 9 -16 Couples turn, take partners' inside hands, and skip around the circle to the right.

Arranged by G. Fielder



# CHIMES OF DUNKIRK

English

*Formation:* Double circle, partners facing.

*Description:*

Measures 1 - 2 Stamp feet three times, right, left, right.

Measures 3 - 4 Clap own hands above head three times.

Measures 5 - 8 Join hands with partner and skip around in place.

Measures 9 -16 Turn, take partner's inside hand, and skip in couples around the circle to the right.

Arranged by G. Fielder





# DANCE OF GREETING

Danish

A

Clap, clap, partner,  
Clap, clap, neighbor,  
Stamp, stamp,  
Run around in place.

B

Tra la la, etc.

*Formation:* A single circle of partners. The girl is on the right side of her boy partner.

*Description:*

A

- Measure 1 All face center of the circle, clap own hands twice. Turn, facing own partner and bow.
- Measure 2 All face center of the circle and clap hands twice. Turn away from partner, face neighbor and bow.
- Measure 3 Stamp right foot and then left foot.
- Measure 4 Turn around in place using small running steps. Repeat music and movements.

B

Measures 5 - 8 All join hands in a single circle and skip to the right.

Measures 5 - 8 The music is repeated and all turn and skip to the left.

Arranged by G. Fielder

The musical score is written in 4/4 time with a key signature of one sharp (F#). It is divided into two sections, A and B. Section A consists of four measures. The first measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3. The second measure continues the melody and bass line. The third measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3. The fourth measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3. Section B consists of four measures. The first measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3. The second measure continues the melody and bass line. The third measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3. The fourth measure has a treble staff with a melody starting on D4 and a bass staff with a bass line starting on D3.



**Children Step from a Picture to Dance the Minuet**



# MINUET

(Simple)

*Formation:* Double circle, partners holding inside hands, facing forward. Girls hold their skirts with outside hands and boys place outside hands on their hips.

*Description:*

- Measure 1 Step forward on right foot and point left toe.  
Measure 2 Step forward on left foot and point right toe.  
Measure 3 Partners drop hands, turn around in place with three walking steps.  
Measure 4 Face partner and make a low curtsy.  
Measures 5 - 8 Face partner, clasp right hands, and raise arms to shoulder level. Turn partner using twelve walking steps.  
Measure 9 Resume position as for measure 1. Step forward on right foot and point left toe.  
Measure 10 Step forward on left foot and point right toe.  
Measure 11 Partners drop hands, turn around in place with three walking steps.  
Measure 12 Face partner and make a low curtsy.

G. Fielder





# POP GOES THE WEASEL

## American

*Formation:* The children stand in two lines which are about five feet apart. Each child faces his partner, who is opposite him in the other line (see formation on page 63). There should be three or four couples to a set.

### *Description:*

Measures 1 - 4 Head couple skips down the center to the foot of the line and back to place holding inside hands.

Measures 5 - 8 Head couple skips on outside of own line, meets at foot of line, takes inside hands, and skips back to own place.

Measures 9 -14 Head couple joins hands with the second girl forming a circle of three. They take twelve skipping steps to the left.

Measures 15-16 Head couple raises arms and pops the second girl under their arms back into her place.

Measures 1 - 6 The music is repeated as the head couple joins hands with the second boy forming a circle of three. They take twelve skipping steps to the right.

Measures 7 - 8 Head couple raises arms and pops the second boy under their arms back into his place.

Measures 9 -16 As above with the second girl and so on down the lines until all have been "popped."

The dance is repeated until all have been head couples.

# POP GOES THE WEASEL

(continued)

Arranged by G. Fielder

The musical score is arranged in four systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. The first system begins with a treble clef and a key signature of one sharp. The second system features a treble clef and a key signature of one sharp. The third system features a treble clef and a key signature of one sharp. The fourth system features a treble clef and a key signature of one sharp. The score concludes with a double bar line.

## BLEKING

Sweden

*Formation:* Double circle, partners facing, hands joined.

*Description:*

- Measure 1      Jump, place right heel forward, and right arm forward. The left arm is back with the elbow bent. Jump, place left heel and left arm forward.
- Measure 2      Repeat quickly, right, and left, right.
- Measures 3 - 8 Repeat this step three times.
- Measures 9 -16 Clasp partner's hands and raise them to shoulder height. Step-hop (turn partner and progress around the circle to the right). The one on the inside begins by stepping on the left foot and the outside dancer begins on the right foot. There are two step-hops to a measure.



# BLEKING

(continued)

Arranged by G. Fielder

The musical score is written for piano in 2/4 time, key of D major (one sharp). It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, often with accents. The bass staff provides harmonic support with chords and moving lines. The piece concludes with a double bar line at the end of the fourth system.

# KINDERPOLKA

(Children's Polka)

German

*Formation:* Single circle, partners facing each other.

*Description:*

- Measures 1 - 2 Partners take both hands and slide two steps toward the center of the circle. Stamp feet three times in place (right, left, right).
- Measures 3 - 4 Partners take two sliding steps back to place and stamp three times.
- Measures 5 - 8 Repeat the above pattern.
- Measures 9 -10 Clap thighs, clap own hands, clap partner's hands three times.
- Measures 11-12 Repeat pattern for measures 9 and 10.
- Measure 13 Extend right foot, heel down, toe up. Place left hand under right elbow and shake right forefinger three times at partner.
- Measure 14 Extend left foot and shake left forefinger at partner three times.
- Measures 15-16 Turn self around with four running steps while holding hands high above head and snapping fingers. Finish with three stamps in place (right, left, right).

# KINDERPOLKA

(continued)

Arranged by G. Fielder

The musical score is written for piano in 2/4 time, key of B-flat major (one flat). It consists of four systems of music, each with a grand staff (treble and bass clef). The first system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The second system continues the melody with a repeat sign in the treble staff. The third system introduces a more active treble melody with eighth notes and a repeat sign. The fourth system concludes the piece with a final cadence in both staves, marked by a double bar line and repeat dots.



# SEVEN JUMPS

## Danish

*Formation* : Single circle with a leader in the center if desired.

*Description* :

### 1

Measures 1 - 8 All join hands and skip to the left (one skip to a measure). On the last note of the phrase all jump high and reverse directions.

Measures 9 -16 All skip to the right.

Measure 17 Drop hands, place them on hips, and raise right knee. Hold this position as long as the note is held.

Measure 18 Replace foot, take hands in the circle, and get ready to skip again.

### 2

Measures 1 -16 Repeat the skipping as in number one.

Measure 17 Drop hands, place them on hips, and raise left knee.

Measure 18 Replace foot, take hands, and get ready to skip.

### 3

Measures 1 -16 Repeat number one.

Measure 17 Drop hands, place them on hips, and kneel on right knee.

Measure 18 Jump up quickly, take hands, and get ready to skip.

### 4

Measures 1 -16 Repeat number one.

Measure 17 Place hands on hips and kneel on both knees.

Measure 18 Jump up quickly, take hands, and get ready to skip.

### 5

Measures 1 -16 Repeat number one.

Measure 17 Kneel on both knees, place right elbow on floor, chin resting in hand.

Measure 18 Jump up quickly, take hands, and get ready to skip.

### 6

Measures 1 -16 Repeat number one.

Measure 17 Kneel on both knees, place both elbows on floor, chin resting in hands.

Measure 18 Jump up quickly, take hands, and get ready to skip.

### 7

Measures 1 -16 Repeat number one.

Measure 17 Kneel on both knees, place both hands on forehead, and place backs of hands on floor.

Measure 18 Jump up quickly, take hands, and get ready to skip.

The dance is completed with all doing the skipping part (measures 1 to 16) again.

“Seven Jumps” is a very vigorous dance that came from Denmark. When it was danced in that country no one was to move during the second part of the dance, and if anyone lost his balance or forgot the next “jump” he had to buy refreshments for the rest of the group. After the dance is learned, it is fun to have a leader in the center of the circle. When the leader sees someone make a mistake, that person is eliminated from the circle. The children enjoy seeing how many can dance all seven jumps without being eliminated.

# SEVEN JUMPS

(continued)

Arranged by G. Fielder

A  
(♩ = 144)

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of four systems of music. The first system is marked 'A' and '(♩ = 144)'. The second and third systems continue the piece. The fourth system is marked 'B' and features a repeat sign and fermatas. The notation includes treble and bass staves with various musical symbols such as notes, rests, and chords.



# GUSTOF'S SKOAL

## Sweden

*Formation:* Four couples in square formation (see formation on page 64). Head couples are opposite each other and side couples are opposite each other.

### *Description:*

#### A

Measures 1 - 2 Head couples hold inside hands and walk forward three steps and make a bobbing bow to the opposite couple.

Measures 3 - 4 Head couples walk backwards three steps to own place.

Measures 5 - 8 Side couples do the same pattern.

Measures 1 - 8 The first eight measures of the music and the dance pattern are repeated.

#### B

Measures 1 - 6 Side couples make arches by taking inside hands of partners and raising them. Head couples take partners' hands and skip to the center where they meet their opposite partners. Head couples drop hands of their own partners and take inside hands of the new partners. Each head couple skips under the nearest arch, drops hands with that partner, and returns to own home place where they meet their original partners.

Measures 7 - 8 All couples take both hands of own partners and skip once around in place.

Measures 1 - 6 The eight measures of B are repeated. This time the head couples make the arches, and the side couples skip through the pattern previously done by the head couples.

Measures 7 - 8 All couples take both hands of own partners and skip once around in place.

Note the contrast of mood in parts A and B of the music. The first part is slow and dignified while the second part is very gay. The word "skoal" means a toast.



# GUSTOF'S SKOAL

(continued)

Arranged by G. Fielder

A

B

# ENGLISH HARVESTER

## English

*Formation:* Single circle of couples facing forward, with hands on own hips. Girls are in front of their boy partners. (See formation on page 58.)

### *Description:*

Measures 1 - 4 Run forward lightly on toes sixteen steps.

Measures 5 - 8 Turn around to the left and run back sixteen steps.

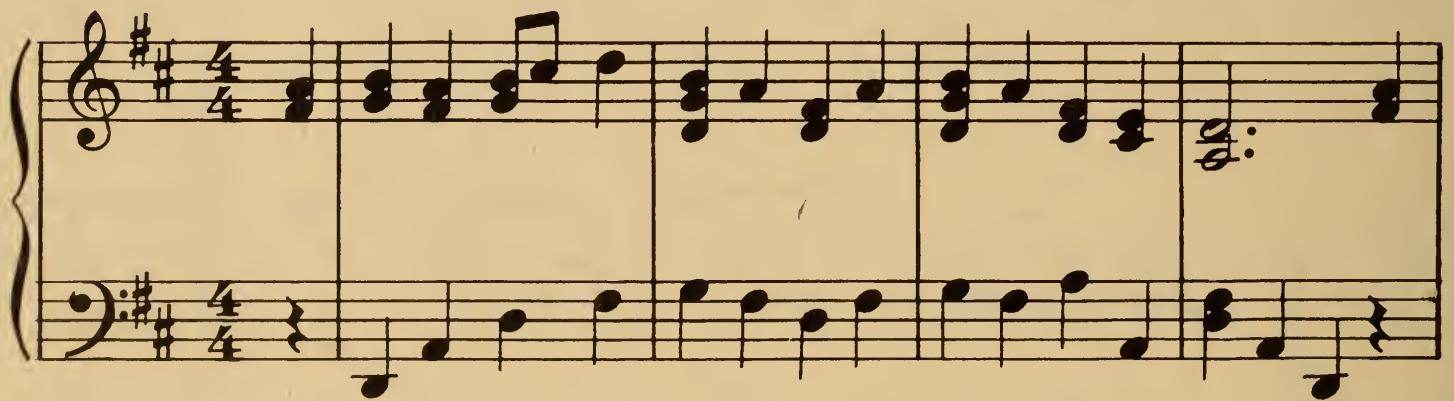
Measures 9 -12 Partners hook right elbows and run sixteen steps, turning in place.

Measures 13-16 Partners hook left elbows and run sixteen steps, turning in place.

Measures 17-20 Partners join inside hands and run forward sixteen steps. Turn at the end of this phrase, the inside person turning in place, and the outside person turning around him. (Do not drop hands.) The girl is now on the outside.

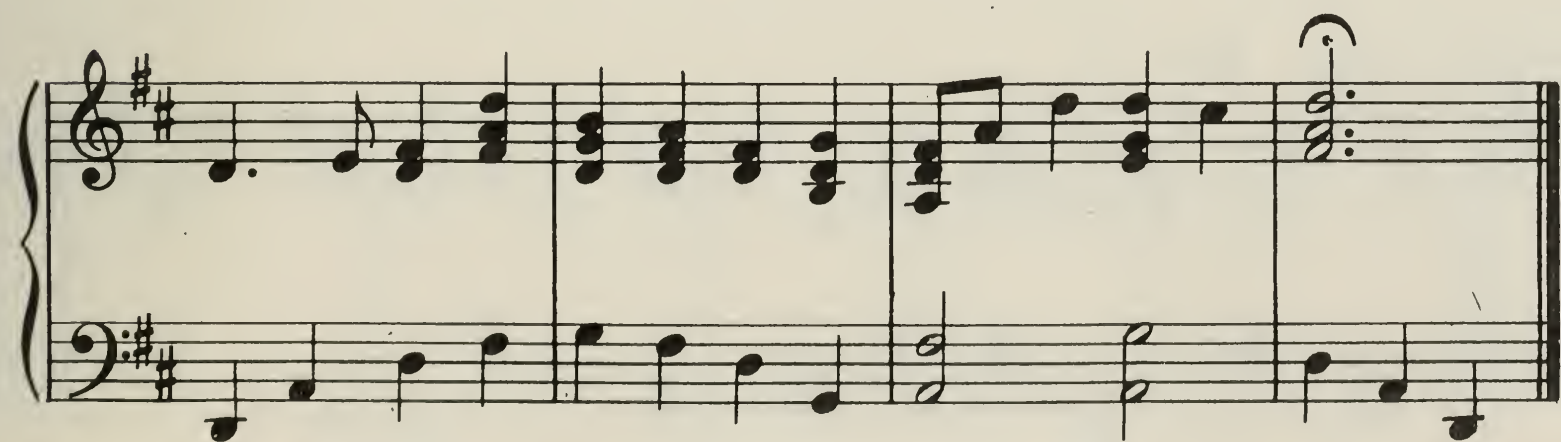
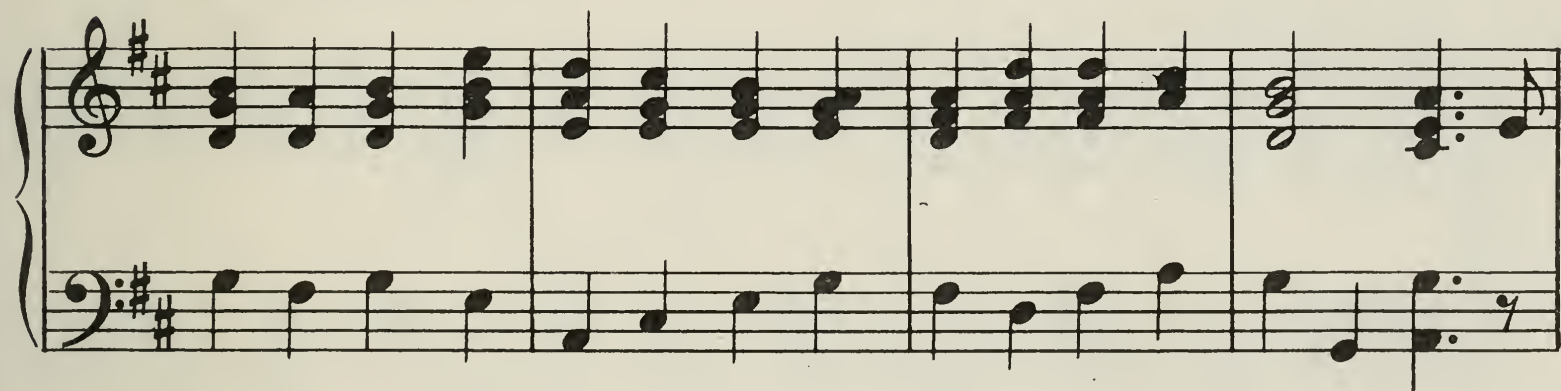
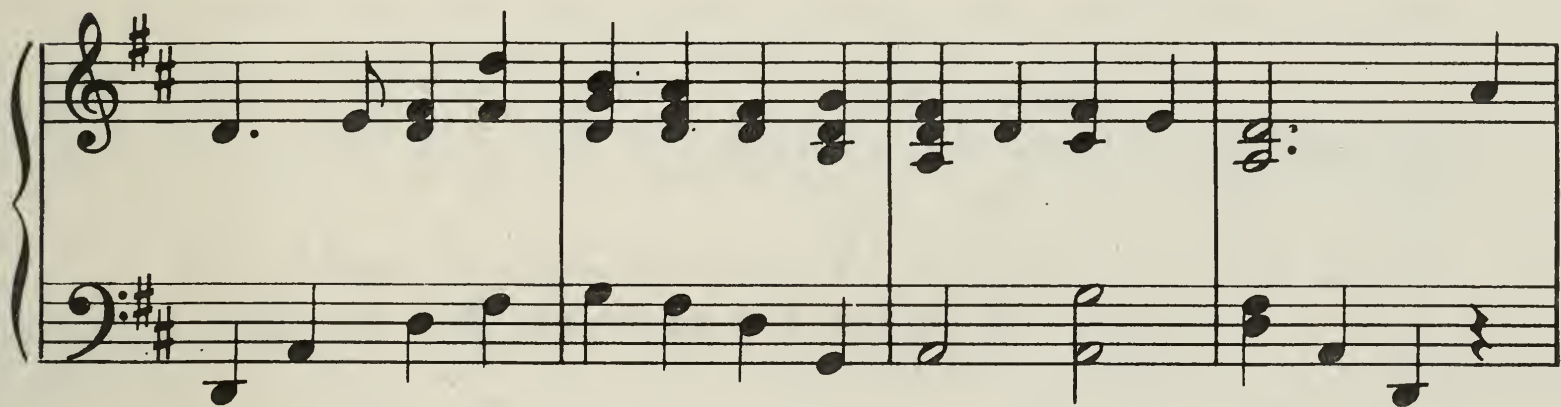
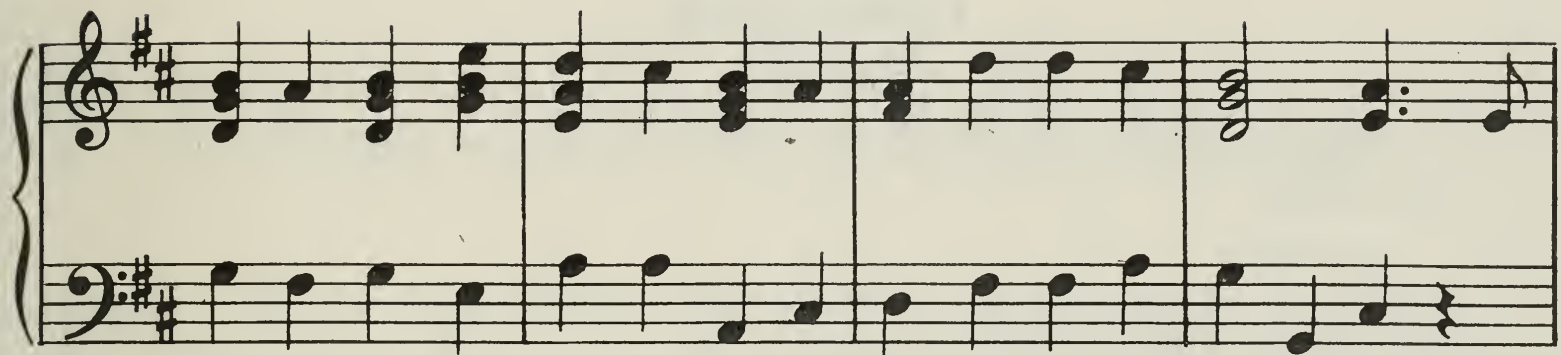
Measures 21-24 Partners run back holding inside hands sixteen steps to place, finishing the dance by raising inside hands and facing the outside of the circle.

Arranged by G. Fielder



# ENGLISH HARVESTER

(continued)





# CSEBOGAR

## Hungarian

*Formation:* Single circle of couples. Girls on the right of partners and all hands joined.

*Description:*

Measures 1 - 4 Eight slides to the left (two to a measure).

Measures 5 - 8 Eight slides to the right.

Measures 9 -12 Four skips to the center and four back to place.

Measures 13-16 Hook right elbows with own partner and skip twice around in place.

Measures 17-20 Partners face each other in single circle. Take both hands of partner and do four draws (slow slides) toward center of circle (one to each measure).

Measures 21-24 Four draws back to place.

Measures 25-26 Two draws toward center of circle.

Measures 27-28 Two draws back to place.

Measures 29-32 Hook right elbows with partner and skip twice around in place. Raise the right fist high in the air and finish with a shout, "hey," on the last beat of music.

Arranged by G. Fielder

(♩ = 132)

# CSEBOGAR

(continued)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, featuring chords and eighth-note patterns. The lower staff is in bass clef with the same key signature, containing six measures of music, primarily consisting of chords and single notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, including a measure marked with a '7' (seventh). The lower staff is in bass clef with the same key signature, containing six measures of music, primarily consisting of chords and single notes. The word "slower" is written in italics on the left side of the system.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, including a measure marked with a '7' (seventh). The lower staff is in bass clef with the same key signature, containing six measures of music, primarily consisting of chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains six measures of music, including a measure marked with a '7' (seventh). The lower staff is in bass clef with the same key signature, containing six measures of music, primarily consisting of chords and single notes.

## CIRCASSIAN CIRCLE

*Formation:* Double circle formation facing counterclockwise. Partners join inside hands.

*Description:*

Measures 1 - 8 All skip forward around the circle sixteen skips (two skips to a measure). On the fifteenth and sixteenth skips the dancers should swing in, take hands, and form a single circle.

Measures 1 - 4 As the music is repeated the entire circle skips four steps toward the center and four steps back to place.

Measures 5 - 8 The entire circle skips four steps toward the center and four steps back to place again.

Measures 9 -12 Everyone in the circle drops hands, and all girls skip forward four steps and back four steps.

Measures 13-16 All boys skip into the center of the circle four steps, turn around, and skip four steps out to the next girl in the circle on their left.

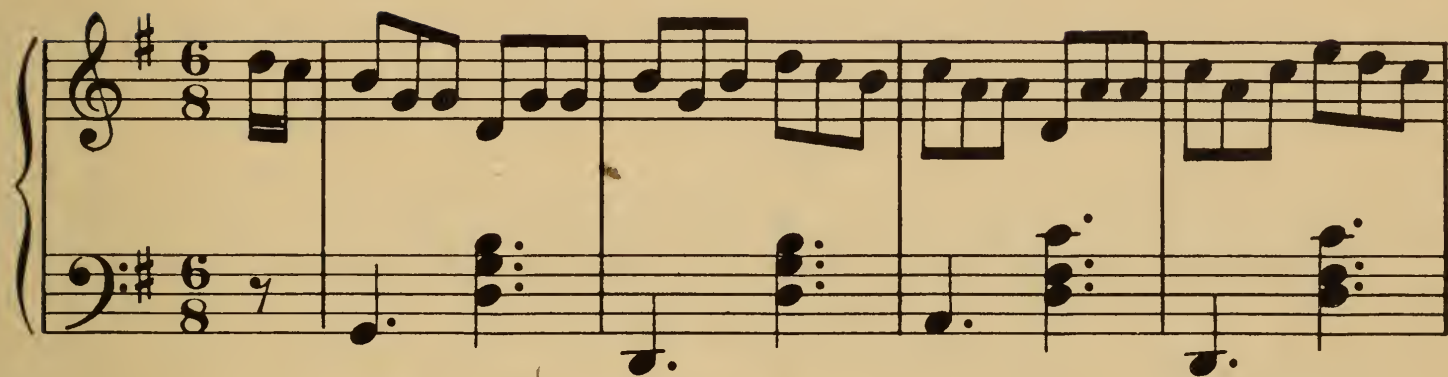
The dance is continued with the new partner.



# CIRCASSIAN CIRCLE

(continued)

Arranged by G. Fielder



# ACE OF DIAMONDS

## Danish

*Formation:* Double circle, partners facing (see formation on page 61).

### *Description:*

#### A

Measures 1 - 4 Clap own hands on first beat of first measure. Partners hook right elbows and skip around each other and back to place.

Measures 5 - 8 Clap own hands on first beat of fifth measure. Partners hook left elbows and skip around each other and back to place.

#### B

Measures 1 - 4 Four slow step-hops toward the center of circle. Inside circle begins by stepping backward on left foot and hopping on left foot. Outside circle begins by stepping forward on right foot and hopping on right foot. Arms are folded across chest.

Measures 5 - 8 Four step-hops back to place. This time the outside circle begins by stepping backward on right foot and hopping on right foot while the inside circle steps forward on left foot and hops on left foot.

#### C

Measure 1 Partners join inside hands, face each other. and polka around the circle to the right. *Polka step:* Both step forward on outside foot swinging arms backward. Close inside foot to the outside foot. Hop on outside foot as partners turn slightly away from each other.

Measure 2 Repeat, beginning with the foot that is now inside (still turned away from partner). Swing joined hands forward.

Measures 3 - 8 Continue the same.

# ACE OF DIAMONDS

(continued)

Arranged by G. Fielder

**A**

Section A consists of four measures in 2/4 time. The treble clef staff features a melody of eighth and sixteenth notes, while the bass clef staff provides a simple harmonic accompaniment of eighth notes. Both staves begin with an accent (^) over the first measure.

Section A continues with measures 5 through 8. The melodic line in the treble clef continues with eighth and sixteenth notes, and the bass clef accompaniment remains consistent with the previous measures.

**B** *Slowly*

Section B is marked "Slowly" and consists of four measures. The treble clef staff uses a mix of eighth and sixteenth notes with some rests, while the bass clef staff has a steady eighth-note accompaniment.

Section B continues with measures 5 through 8. The treble clef staff features more complex rhythmic patterns, including sixteenth notes and rests, while the bass clef staff continues with eighth notes.

**C**

*accel.*

Section C is marked "accel." and consists of four measures. The treble clef staff has a more active melody with eighth and sixteenth notes, while the bass clef staff features a steady eighth-note accompaniment.

Section C concludes with measures 5 through 8. The treble clef staff continues with eighth and sixteenth notes, and the bass clef staff maintains the eighth-note accompaniment.



# TRETUR

## Three Dance

### Danish

*Formation:* Four couples in a square formation (see formation on page 64). Couples One and Three are opposite each other and Couples Two and Four are opposite each other.

#### *Description:*

##### A

Measures 1 - 8 The eight dancers in the square join hands and form a circle. They dance around the circle to the right doing eight step-hops.

Measures 1 - 8 The music is repeated and the circle reverses directions doing eight step-hops back to place.

##### B

Measures 1 - 4 Beginning with right foot, Couples One and Three run forward eight steps to each other's places. Couple One raises arms high, forming an arch that Couple Three runs under.

Measures 5 - 8 Couples One and Three run backward to their places with eight short running steps. This time Couple Three raises arms and forms the arch that Couple One runs under.

Measures 1 - 8 The music is repeated, and Couples Two and Four repeat the above pattern. Couple Two raises arms high forming an arch as they run forward. Couple Four forms the arch as they run backward.

##### C

Measures 1 - 2 Couples One and Three walk toward each other three steps and clap own hands three times.

Measures 3 - 4 Each boy hooks right elbows with the opposite girl and they skip once around.

Measures 5 - 6 These couples change to left elbows and skip in the opposite direction once around.

Measures 7 - 8 Couples One and Three take hands of original partners and walk three steps back to place.

Measures 9 -16 Couples Two and Four repeat the same.

TRETUR

(continued)

Arranged by G. Fielder

Sheet music for the piece "TRETUR" (continued), arranged by G. Fielder. The music is written for piano in 2/4 time, featuring treble and bass staves.

The score is divided into sections labeled A, B, and C.

**Section A:** The first system (measures 1-5) begins with a treble staff starting on a quarter rest, followed by a melodic line. The bass staff starts with a half rest, followed by a bass line. A repeat sign is present after measure 2.

**Section B:** The second system (measures 6-10) includes first and second endings. Measures 6-7 are marked with a "1" and a repeat sign. Measures 8-9 are marked with a "2" and a repeat sign. The section concludes with a double bar line.

**Section C:** The third system (measures 11-15) begins with a treble staff starting on a quarter rest, followed by a melodic line. The bass staff starts with a half rest, followed by a bass line. A repeat sign is present after measure 12.

The music concludes with a final double bar line at the end of the sixth system.



# MINUET

*Formation:* Four couples in square formation (see formation on page 64). Head couples are opposite each other and side couples are opposite each other.

*Description:*

Measures 1 - 4 Head couples take inside hands and do two minuet steps forward, meeting in the center of the square. At the same time the side couples face each other and take right hands, raise arms, and do two minuet steps turning in place.

Measures 5 - 8 The head couples drop their partners' hands and take right hands of the persons across from them, raise arms, and do two minuet steps turning in place. At the same time side couples do two more minuet steps, still turning in place and holding right hands.

Measures 9 -12 Head couples drop hands, change to left hands with the same partner, and turn in place going the opposite direction. At the same time the side couples change from right hands to left and do two minuet steps turning around in the opposite direction.

Measures 13-16 Head couples drop hands, turn toward home place, take original partners' inside hands and do two minuet steps back to place. At the same time the side couples do two more minuet steps, still turning in place and holding left hands.

The music is repeated from the beginning and the side couples now do the pattern of the head couples. The head couples dance the pattern of the side couples. On the last note of the music all face their partners and curtsy. Throughout the dance each boy keeps one hand on his hip, and each girl holds her skirt with one hand.

*Minuet step:* One minuet step consists of four walking steps and a point of the toe. Two measures of music are needed for one minuet step.

Measure 1

Count 1—Step left

Count 2—Step right

Count 3—Step left

Measure 2

Count 1—Step right

Count 2—Point left toe

Count 3—Hold point



# MINUET

(continued)

Arranged by G. Fielder

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a simple eighth-note melody. The system is divided into four measures.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains chords and eighth-note patterns. The lower staff is in bass clef and contains a simple eighth-note melody. The system is divided into four measures.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a simple eighth-note melody. The system is divided into four measures.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 3/4 time signature and contains a series of chords and eighth-note patterns. The lower staff is in bass clef and contains a simple eighth-note melody. The system is divided into four measures, ending with a double bar line.

# MAYPOLE DANCE

## English

*Formation* : A single line of partners with hands joined. The girl in the head couple leads the line in to form the circle around the Maypole.

### *Description* :

Introduction—The head girl leads the line in, and it circles around the pole until the circle is completed by the joining of all hands. The step throughout the dance is a slow skip bringing the knee up high.

#### A

Measures 1 - 8 All skip to the right sixteen skips in a single circle.

Measures 1 - 2 The circle moves toward the pole with four skips (as the music is repeated).

Measures 3 - 4 The circle moves back to place with four skips.

Measures 5 - 8 Repeat.

#### B

Measures 1 - 2 With four skipping steps Couple One advances to the pole and picks up their ribbons.

Measures 3 - 4 Couple One makes four skips to get back to place. On returning to place the boy and girl face each other. The girl holds her ribbon with hand held high and the boy holds his ribbon with his hand down at his side.

Measures 5 - 8 Couple Two does the same. The B part of the music continues until all have ribbons.

### Braiding the Maypole

#### C

Measures 1 -16 With walking steps or a continuation of the slow skip, all do a grand right and left figure. The boys are moving around the circle to their right and the girls are moving to their left. This will braid the Maypole ribbons. The children continue braiding until they have gone completely around the circle two times and are back in their home places.

#### B

Measures 1 - 2 All face the pole and skip four skips in and drop ribbons.

Measures 3 - 4 All join hands and skip four skips back to place.

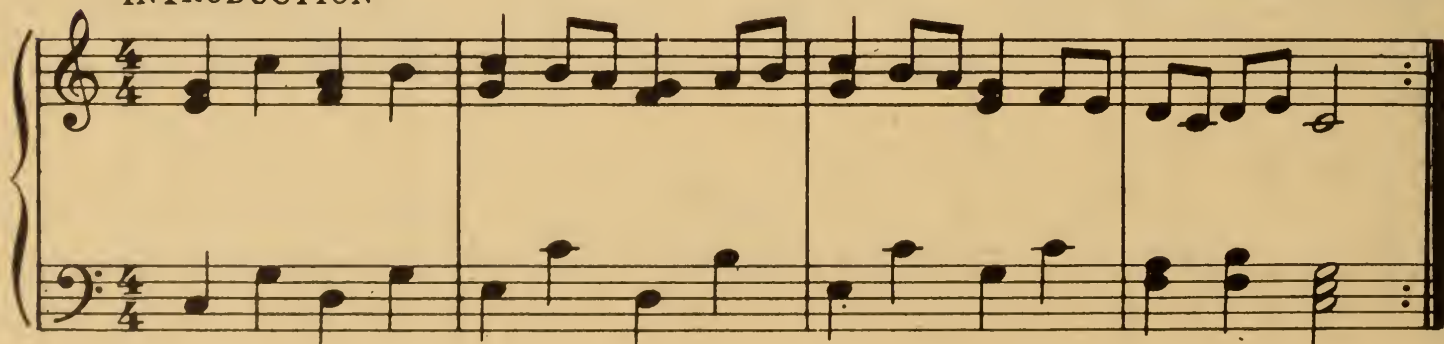
Measures 5 - 8 Repeat.

### Ending

While the music of the introduction is played, the head girl and foot boy drop hands in the circle as they continue to skip. The head girl leads the line away from the pole.

Arranged by G. Fielder

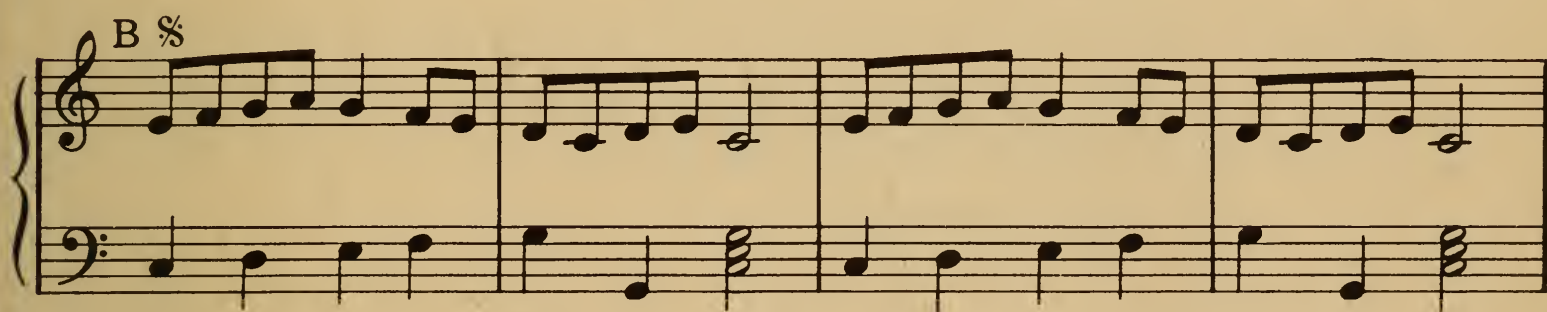
#### INTRODUCTION



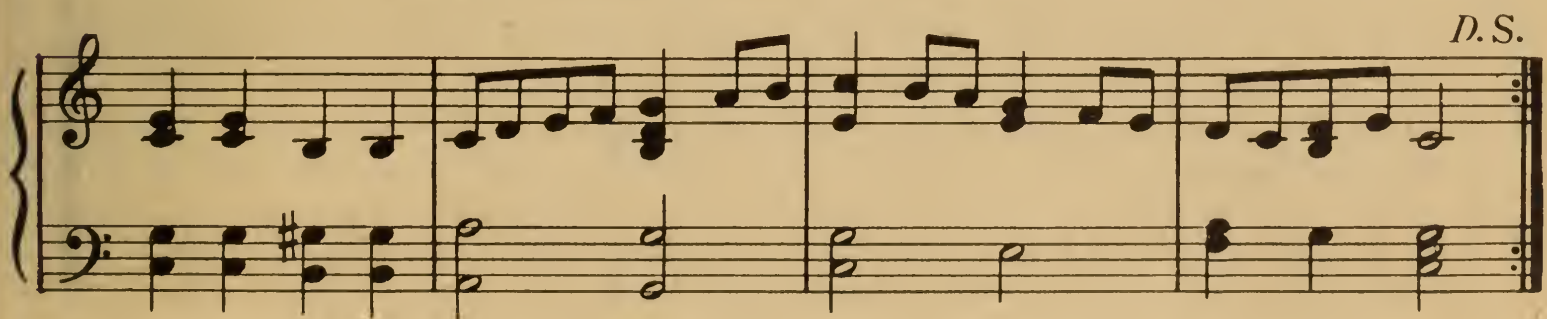
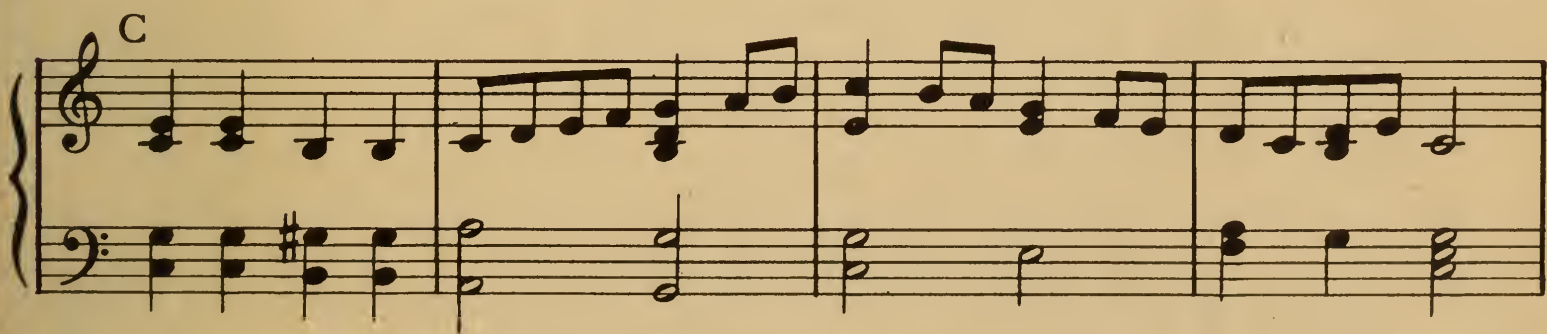


# MAYPOLE DANCE

(continued)



*Fine*



*D.S.*



# RIBBON DANCE

*Formation:* The children are divided into sets of eight couples and form a column. The girls are on the right of their partners and each couple holds a ribbon between them. (The ribbon should be from 3 to 4 inches wide and about 5 feet long.) The odd couples face down the room and the even couples face the front.

## *Description:*

### A

Measures 1 - 2 With four walking steps the couples who are facing each other exchange places. The even couples bend their heads and go under the arches formed by the ribbons of the odd couples. The odd couples raise their ribbons high.

Measures 3 - 4 With four walking steps the couples turn and walk back to own place. This time the odd couples go under the arches formed by the ribbons of the even couples.

Measures 5 - 8 The above pattern is repeated.

### B

Measures 1 - 8 The foot couple raises its ribbon high, forming an arch while they stand in place. The boys quickly hand their ends of ribbons to their girl partners. Partners separate to the right and left, skipping to the back. They meet at the foot of the set and pass under the arch formed by the foot couple, and finish in their original places. As each couple skips under the arch the girl hands one end of her ribbon to her partner. When all are back in place the ribbons are held high.

### C

Measures 1 - 8 First couple takes dance position (or joins both hands) and with polka steps turns down the center, under the arches formed by the ribbons. The first couple finishes at the foot of the set.

*Polka step:* Hop on left foot and step right, close left foot to the right one and step again on the right foot. The next polka step will begin by hopping on the right foot and stepping left, closing right foot to the left and stepping again on the left foot. This pattern is for the boys. The girls will begin the polka step with the right foot.

# RIBBON DANCE

(continued)

Arranged by G. Fielder

A

First system of musical notation for section A. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, an eighth note B4, and a quarter note C5. The bass clef accompaniment starts with a whole rest, followed by a half note G3, and then a half note F#3.

Second system of musical notation for section A. The melody continues with a quarter note D5, a dotted quarter note E5, an eighth note F#5, and a quarter note G5. The bass clef accompaniment continues with a half note E3, and then a half note D3.

B-C

First system of musical notation for section B-C. The melody in the treble clef starts with a quarter note G4, followed by a dotted quarter note A4, an eighth note B4, and a quarter note C5. The bass clef accompaniment starts with a whole rest, followed by a half note G3, and then a half note F#3.

Second system of musical notation for section B-C. The melody continues with a quarter note D5, a dotted quarter note E5, an eighth note F#5, and a quarter note G5. The bass clef accompaniment continues with a half note E3, and then a half note D3.

## HIGHLAND SCHOTTISCHE

### Scotch

*Formation:* Double circle with partners facing each other. The left arm is raised over the head and the right hand is on the hip.

*Description:*

- Measures 1 - 4 Touch right toe to the right while hopping on the left foot (first measure). Bring right foot up behind left knee and hop again on left foot (second measure). Touch right toe to the right again while hopping on left foot (third measure). Bring right foot up in front of left knee, hop left (fourth measure).
- Measures 5 - 8 Step to the right, close left, step right, hop right. Step left, close right, step left, hop left.
- Measures 1 - 8 The music in measures one to eight and the above pattern are repeated.
- Measures 9 -16 Hook right elbows with partner and do four schottische steps around each other (step right, close left, step right, hop right, etc.).
- Measures 9 -16 The music is repeated and the dancers hook left elbows and do four schottische steps (step left, close right, step left, hop left, etc.).



# HIGHLAND SCOTTISCHE

(continued)

Arranged by G. Fielder



## VIRGINIA REEL

*Formation:* The children stand in two lines which are about 5 feet apart. Each child faces his partner, who is opposite him in the other line (see formation on page 63). There should be four to eight couples to a set. The couple at the head of the set is called the head couple, and the couple at the foot of the set is called the foot couple.

*Description:* A skip or a square-dance walking step is used. One phrase of music (four measures) should be used for each figure. (Another four measures are played for the figure to be repeated.) The entire music is repeated until the dance is finished.

Figure 1 Head girl and foot boy skip forward to the center, bow, and skip backward to place.

Figure 1 is repeated by the head boy and foot girl.

Figure 2 Head girl and foot boy skip to center, join right hands, skip around each other and back to place.

Figure 2 is repeated by the head boy and foot girl.

Figure 3 Head girl and foot boy skip to center, join left hands, skip around each other and back to place.

Figure 3 is repeated by the head boy and foot girl.

Figure 4 Head girl and foot boy skip to center, join both hands, skip around each other, and back to place.

Figure 4 is repeated by the head boy and foot girl.

Figure 5 Head girl and foot boy skip to center, do a do-si-do (pass right shoulders), and backward to place.

Figure 5 is repeated by the head boy and foot girl.

Figure 6 Repeat Figure 5 passing with left shoulders.

Figure 6 is repeated by the head boy and foot girl.

Figure 7 Head couple join both hands and slide to the foot of the set and back.

Figure 8 Head couple hook right elbows (or join right hands) and turn around each other one and one-half times in place. Give left hands to the neighbors on the opposite sides (head girl goes to the boys' line and the head boy goes to the girls' line) and turn once around. Head couple hook right elbows in the middle again and turn once around. They continue on down the lines, turning partner and neighbor alternately until they reach the foot of the set (this is called reeling). Head couple turn one and one-half times around and then take both hands.

Figure 9 Head couple slides to the head of the set.

Figure 10 Head couple drops hands and all face forward. Head couple leads off on the outside of the set turning toward the foot of the set. The girls' line follows the head girl and the boys' line follows the head boy. At the foot of the set the head couple meets, joins both hands and makes an arch. Others take inside hands with partners and skip under the arch and back to place. Couple Two is now the head couple and Couple One is the foot couple. All drop hands, step back to place, and the dance is repeated with the new head couple.

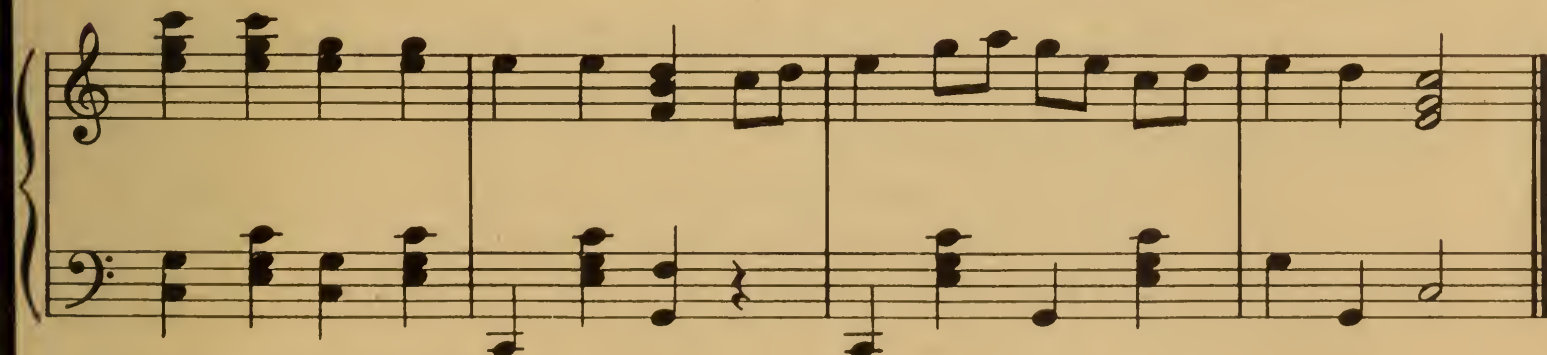
# VIRGINIA REEL

(continued)

Arranged by G. Fielder



## CHORUS



*Tune:* Turkey in the Straw



# SICILIAN CIRCLE

## American

*Formation:* Any number of couples in sets of four facing in a double circle (see formation on page 62).

*Description:*

Measures 1 - 4 Forward and back.

Couples join inside hands and walk forward four steps meeting the opposite couple and backward four steps to place.

Measures 5 - 8 Circle four hands round.

Both couples join hands forming a circle. Walk around to the left until back in place.

Measures 9 -12 Right and left through.

Both couples cross over to opposite couple's place with the girls passing between the boys. When arriving there the boy takes the left hand of his partner in his left hand and turns her once around.

Measures 13-16 Right and left back.

Couples cross back to own place with the girls passing between the boys. When arriving in own place the boy takes the left hand of his partner in his left hand and turns her once around. All finish in their original places.

Measures 17-20 Ladies chain.

All girls cross to opposite places giving right hands as they pass each other and left hands to the opposite boys who turn them around.

Measures 21-24 Ladies chain back.

All girls cross back to own places giving right hands as they pass each other and left hands to their own boy partners who turn them around. Finish in original places.

Measures 25-28 All forward and back.

Couples join inside hands and walk forward four steps, meeting the opposite couple, and backward four steps back to place.

Measures 29-32 Forward and through.

Couples join inside hands and walk forward to meet opposite couple. Drop hands and pass on through, meeting a new couple. Girls pass between the boys.

The entire dance is repeated with the new sets.

# SICILIAN CIRCLE

(continued)

Arranged by G. Fielder

Allegro

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#), and the time signature is 6/8. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. It features a similar melodic line in the treble staff and a harmonic accompaniment in the bass staff, maintaining the 6/8 time signature and two-sharp key signature.

The third system of musical notation concludes the piece. It continues the melodic and harmonic patterns established in the previous systems, ending with a final chord in the bass staff.

# SICILIAN CIRCLE

(continued)

The musical score is written for piano and consists of five systems, each with a treble and bass staff joined by a brace. The key signature is D major (two sharps). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The first system includes a flat (b) in the bass staff. The second system includes a triplet of eighth notes in the treble staff. The piece concludes with a double bar line at the end of the fifth system.



# SCHOTTISCHE

*Formation:* The children stand in two lines which are about 5 feet apart. Each child faces his partner, who is opposite him in the other line (see formation on page 63).

## *Description:*

### A

Measures 1- 4 All dance two schottische steps toward the center, meeting partner.

Measures 5- 8 All turn to own right and dance two schottische steps back to place.

Measures 9-12 All dance two schottische steps toward the center, meeting partner.

Measures 13-16 Pass own partner with right shoulders and dance two schottische steps to partner's place.

The music of A is repeated and the pattern is repeated. Begin from partner's position and finish in own place.

### B

Measures 1-16 All dance two schottische steps to the center, taking partner's hands in skating position and following the head couple. The head couple turns sharply to the right, goes to the foot of the line and back up to own place.

### C

Measures 1-16 The head couple takes hands and does schottische steps down the middle toward the foot of the group. The couple keeps turning as they dance until they reach the foot of the set. The girl stops at the end of the girls' line and the boy stops at the end of the boys' line. Couple Two is the new head couple and the dance is repeated from the beginning.

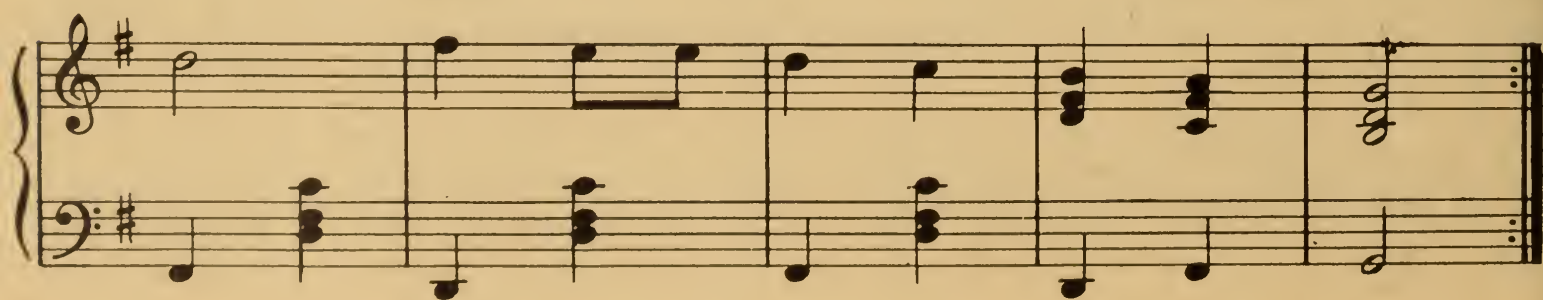
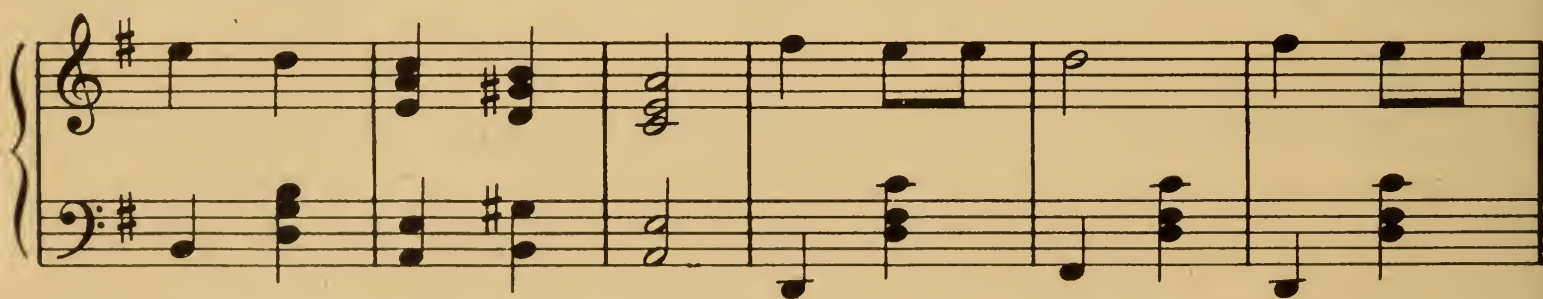
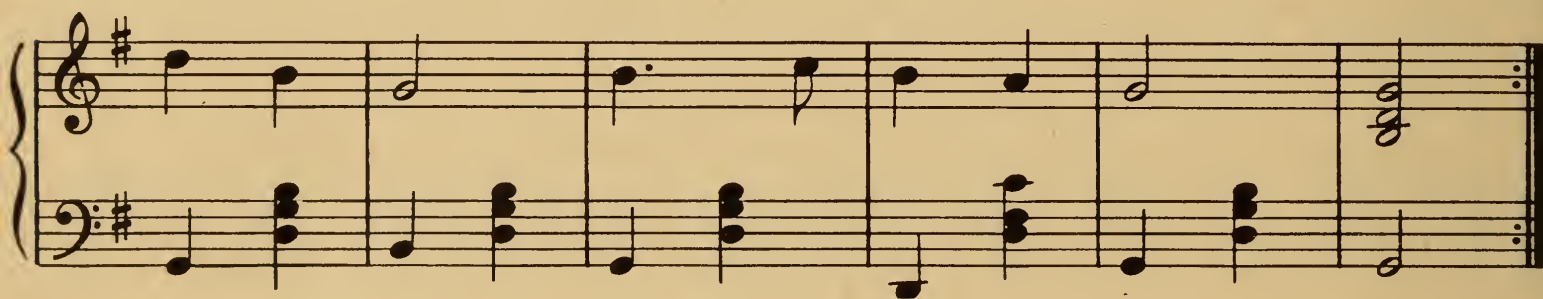
A schottische step is three running steps and a hop: run, run, run, hop. The running steps are very small in Parts A and C, but are larger in Part B.

# SCOTTISCHE

(continued)

A  
Presto (♩ = 208)

Arranged by G. Fielder



## CHAPTER XII

### SQUARE DANCES

Birdie in the Cage .....	240
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#### Square Dance Suggestions

It is easier to work with the group in one large circle when beginning the teaching of square dance terms. In a single circle the boy has his girl partner on his right. The girl on his left is called the corner girl or neighbor. Such square dance figures as allemande, do-si-do, and others may be taught and easily learned in this circle formation before forming the squares.

A square should measure from eight to ten feet across. For square dance formation see Figure 8 on page 64.

The First Couple is the couple with their backs to the caller. The couple to their right is the Second Couple, the opposite couple is the Third Couple, and the couple on their left is the Fourth Couple.

The First Couple is often called the Head Couple and the Third Couple the Foot Couple. The Second and Fourth Couples are then called the Side Couples.

Each boy has a partner on his right and a corner girl (or neighbor) to his left.

Each square dance begins with an introduction which may be changed to suit the pleasure of the caller. The ending may also vary with the caller. The ending is often used as a chorus after a couple has finished the "rounds" and before another couple begins.

Most of the calls in this book are singing calls. They may be sung or called by the caller. After a dance is learned by the children, it may be fun for them to sing the call as they dance.

The square dance step is a walk with the toes leading and the body weight over the balls of the feet.

The square dances in this book have been arranged in the order of increasing complexity. "Red River Valley" is the most simple. The dances that follow it have one or more new square dance figures to add to the dancers' vocabulary.



## Square Dance Terms

**ALLEMANDE LEFT:** Each boy faces left, turning his back to his partner. Each girl faces right, turning her back to her partner. The corner partners join left hands and walk around each other and back to own place.

**ALLEMANDE RIGHT:** Partners face each other, join right hands, walk around each other and back to own place.

**BALANCE:** Partners (or other designated dancers) join hands, step left, swing right feet across in front of selves, then step right and swing left feet across.

**CIRCLE:** Two or more join hands and move in a circle to the left (clockwise) unless the caller designates right (counterclockwise).

**DO-SI-DO:** Partners (or other designated dancers) face each other, pass right shoulders, walk around each other, and backward to place.

**FIRST COUPLE:** (or Head Couple) The couple with their backs to the caller.

**GRAND RIGHT AND LEFT:** Partners face each other and join right hands. They walk past each other and give their left hands to the next person, right to the next and so on until they are back to their original places. Sometimes instead of doing grand right and left all the way around the square the caller may have the dancers assume promenade position as they meet their partners halfway around the square and then promenade back to their original positions.

**HONOR:** Partners face, girls curtsy as boys bow.

**PROMENADE:** Partners join right hands and then left hands underneath in a skating position. They walk counterclockwise.

**SWING:** Partners (or other designated dancers) face and step so that right sides are together in dance position. A pivot step on the ball of the right foot is used with short pushing steps by the left foot. Sometimes it is desirable to teach a simple swing. The partners face and step so that right sides are together in dance position. They then walk around each other in place using the regular square dance walking step.

### **Explanation of Square Dance Key**

In a teaching situation where there may be many pauses for explanations to the children, it is sometimes difficult for the accompanist and the caller to keep together. For this reason the following key has been devised.

There are three sets of numbers above the music, thus  $\begin{matrix} 1 \\ 4 \\ 9 \end{matrix}$ . The top number in each set is for the introduction of the dance, the middle number is for the dance proper, and the lower number is for the dance ending. Thus, if a teacher, after a break, wished to begin calling at number 2 of the dance ending, the accompanist could look for number 2, the lowest in the set of three numbers, and quickly find the place.

The numbers are at the beginning of each four measures as most phrases of music and accompanying movements are of that length. However, if a dance movement is to be eight measures in length, it will first appear as 1 and at the beginning of the next four measures it will be 1—. This would mean that the movement of the preceding phrase would continue.

The endings of the square dance may be used after each couple has completed the dance or as the caller desires.

# RED RIVER VALLEY

## INTRODUCTION

### Singing Call

- |   |  |          |   |
|---|--|----------|---|
| 1 | NOW YOU ALL JOIN HANDS<br>IN THE VALLEY        | (4 bars) | Everyone in square joins hands.                             |
| 2 | AND YOU CIRCLE TO THE<br>LEFT AND TO THE RIGHT | (4 bars) | Walk four steps to the left and four to the right.          |
| 3 | NOW YOU SWING WITH THAT<br>GIRL IN THE VALLEY  | (4 bars) | All boys swing their corner girls (the girl on their left). |
| 4 | AND YOU SWING WITH YOUR<br>RED RIVER GIRL      | (4 bars) | All boys swing with own partners.                           |

### DANCE

- |   |  |          |   |
|---|--|----------|---|
| 5 | NOW YOU LEAD RIGHT DOWN<br>TO THE VALLEY       | (4 bars) | First Couple goes to the Second Couple and both couples join hands in a circle. |
| 6 | AND YOU CIRCLE TO THE<br>LEFT AND TO THE RIGHT | (4 bars) | Walk four steps to the left and four back to right.                             |
| 7 | NOW YOU SWING WITH THAT<br>GIRL IN THE VALLEY  | (4 bars) | Each boy (of First and Second Couples) swings with the opposite girl.           |
| 8 | AND YOU SWING WITH YOUR<br>RED RIVER GIRL      | (4 bars) | Each boy swings with his own partner.   |

After the First Couple has visited the Second Couple they go on to visit Couples Three and Four repeating the pattern of 5 through 8. Couples Two, Three, and Four, in turn do the dance 5 through 8.

### ENDING

- |    |  |          |  |
|----|--|----------|--|
| 9  | NOW YOU ALL GO IN TO<br>THE CENTER       | (4 bars) | All join hands and walk four steps in.   |
| 10 | AND YOU ALL COME BACK<br>OUT AGAIN       | (4 bars) | Four steps back to place.  |
| 11 | NOW YOU PROMENADE<br>ROUND IN THE CIRCLE | (8 bars) | Partners join hands in skating position and walk counterclockwise back to place. |
| 12 | TILL YOU ALL GET BACK<br>HOME AGAIN      |          |  |



# RED RIVER VALLEY

(continued)

Introduction 1

Dance 5

Ending 9

Arranged by G. Fielder

(♩ = 126)

The first system of music is in 2/4 time. The treble clef staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass clef staff starts with a quarter rest, followed by a series of eighth and quarter notes. The melody in the treble clef staff is: (quarter rest), G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass line in the bass clef staff is: (quarter rest), G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

2  
6  
10

The second system of music continues the melody and bass line. The treble clef staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff has notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

3  
7  
11

The third system of music continues the melody and bass line. The treble clef staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff has notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

4  
8  
12

The fourth system of music concludes the piece. The treble clef staff has notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff has notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

Tune: Red River Valley

# HI-DE-HO

## Singing Call

- |   |   |          |  |
|---|---|----------|--|
| 1 | ALL JOIN HANDS AND YOU<br>CIRCLE THE RING                   | (4 bars) | All four couples join hands<br>and walk to the left.   |
| 2 | STOP WHERE YOU ARE AND<br>GIVE HER A SWING                  | (4 bars) | All stop and boys swing<br>own partners.   |
| 3 | NOW IT'S ALLEMANDE LEFT<br>WITH YOUR NEIGHBOR, HI-<br>DE-HO | (4 bars) | All turn backs to their part-<br>ners and face their neigh-<br>bors. Take left hands and<br>walk around each other and<br>back to own place. |
| 4 | AND IT'S ALLEMANDE RIGHT<br>WITH YOUR PARTNER, HI-<br>DE-HO | (4 bars) | All face own partners. Take<br>right hands and walk<br>around each other and back<br>to place.   |
| 5 | CIRCLE RIGHT WITH A HI-<br>DE-HI-DE-HO                      | (4 bars) | All four couples join hands<br>and walk to their right.  |
| 6 | SWING YOUR PARTNER WITH<br>A HI-DE-HI-DE-HO                 | (4 bars) | All stop and boys swing<br>own partners.   |
| 7 | NOW IT'S ALL GIRLS STAND<br>WHILE YOUR PARTNER<br>PASSES BY | (4 bars) | All girls stand in place<br>while their partners cross<br>in front of them, each walk-<br>ing to the next girl to the<br>right.              |
| 8 | AND YOU SWING YOUR NEW<br>GIRL WITH A HAPPY HI-<br>DE-HO    | (4 bars) | All boys swing the new girl<br>partner.  |

The dance is repeated with new partners.

This dance may be done in either circle or square formation.

# HI-DE-HO

(continued)

G. Fielder

1-5



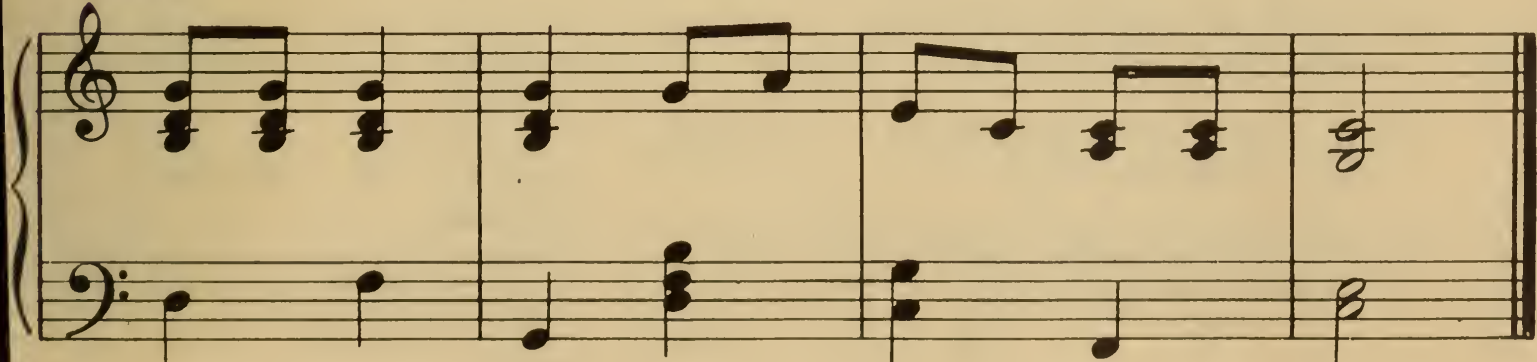
2-6



3-7



4-8





# HINKEY, DINKEY, PARLEZ VOUS

## INTRODUCTION

### Singing Call

- |   |   |          |  |
|---|---|----------|--|
| 1 | HONOR YOUR PARTNERS<br>HONOR YOUR CORNERS | (4 bars) | Partners face and bow.<br>Corners face and bow.  |
| 2 | DO-SI-DO YOUR<br>PARTNERS                 | (4 bars) | Partners face each other,<br>pass right shoulders, walk<br>around each other and back<br>to place. |
| 3 | DO-SI-DO YOUR<br>CORNERS                  | (4 bars) | Corners face each other,<br>pass left shoulders and<br>backward to place.                          |
| 4 | PROMENADE THE HALL                        | (8 bars) | Partners join hands in skat-<br>ing position and walk coun-<br>terclockwise back to place.         |

## DANCE

- |   |   |          |   |
|---|---|----------|---|
| 5 | THE TWO HEAD LADIES<br>FORWARD AND BACK,<br>PARLEZ VOUS | (4 bars) | First and Third girls walk<br>forward four steps and<br>backward to place.                    |
| 6 | THE TWO HEAD LADIES DO-<br>SI-DO, PARLEZ VOUS           | (4 bars) | First and Third girls walk<br>forward, pass right shoul-<br>ders, a n d backward to<br>place. |
| 7 | DO-SI-DO YOUR CORNERS<br>ALL                            | (2 bars) | Corners face, p a s s left<br>shoulders, and backward to<br>place.                            |
| 8 | ALLEMANDE LEFT AND<br>HEAR MY CALL                      | (2 bars) | Corners face, j o i n left<br>hands a n d walk around<br>each other and back to own<br>place. |
| 9 | SWING YOUR PARTNERS,<br>PARLEZ VOUS                     | (4 bars) | Boys swing the partners on<br>their right.  |

Side Ladies next do the pattern 5 through 9, followed by Head Gents and then Side Gents.

## ENDING

- |    |  |          |   |
|----|--|----------|---|
| 10 | DO-SI-DO YOUR PARTNERS<br>ALL, PARLEZ VOUS | (4 bars) | Partners face, pass right<br>shoulders, a n d backward<br>to place.                               |
| 11 | DO-SI-DO YOUR CORNERS<br>ALL, PARLEZ VOUS  | (4 bars) | Corners face, p a s s right<br>shoulders, a n d backward<br>to place.                             |
| 12 | PROMENADE HER HOME IN<br>STYLE, PROMENADE  | (8 bars) | Partners join hands in skat-<br>ing position and walk coun-<br>terclockwise back to own<br>place. |

# HINKEY, DINKEY, PARLEZ VOUS

(continued)

Arranged by G. Fielder

Introduction 1

Intro. 2  
Dance 5  
Ending 10

Musical notation for the Introduction section, measures 1-5. The key signature is one flat (B-flat). The time signature is 6/8. The notation is in grand staff (treble and bass clefs). The melody in the treble clef consists of quarter notes and eighth notes, with some measures containing triplets. The bass line consists of quarter notes and eighth notes, often beamed together. Measure 5 ends with a double bar line.

Musical notation for the first system of the main piece, measures 6-11. The notation continues in grand staff. Measure 11 ends with a double bar line. Above measure 11, the numbers 3, 6, and 11 are stacked vertically, indicating measure numbers.

Musical notation for the second system of the main piece, measures 12-17. The notation continues in grand staff. Measure 17 ends with a double bar line. Above measure 12, the numbers 4, 7, and 12 are stacked vertically. Above measure 15, the number 8 is written, indicating a measure number.

Musical notation for the third system of the main piece, measures 18-22. The notation continues in grand staff. Measure 22 ends with a double bar line. Above measure 18, the numbers 4, 9, and 12 are stacked vertically, indicating measure numbers.

Tune: Hinkey, Dinkie



# LIFE ON THE OCEAN WAVE

## INTRODUCTION

### Singing Call

- |   |   |          |  |
|---|---|----------|--|
| 1 | HONOR YOUR PARTNERS<br>HONOR YOUR CORNERS | (4 bars) | Partners face and bow.<br>Corners face and bow.  |
| 2 | ALLEMANDE RIGHT YOUR<br>PARTNERS          | (4 bars) | Partners face and take<br>right hands, walk around<br>each other and back to<br>place.     |
| 3 | ALLEMANDE LEFT YOUR<br>CORNERS            | (4 bars) | Corners face and take left<br>hands, walk around each<br>other and back to place.          |
| 4 | PROMENADE, EVERYBODY,<br>PROMENADE        | (8 bars) | Partners join hands in skat-<br>ing position and walk coun-<br>terclockwise back to place. |

## DANCE

- |   |  |          |  |
|---|--|----------|--|
| 5 | THE TWO HEAD LADIES<br>CROSS OVER AND BY THE<br>OPPOSITE STAND | (4 bars) | First and Third girls walk<br>to each other's places.                                      |
| 6 | TWO SIDE LADIES CROSS<br>OVER AND ALL JOIN<br>HANDS            | (4 bars) | Second and Fourth girls<br>walk to each other's places.<br>All join hands in a circle.     |
| 7 | HONOR YOUR CORNER LADY<br>AND HONOR YOUR PART-<br>NERS ALL     | (4 bars) | All bow to corner partners<br>and then to own partners.                                    |
| 8 | SWING YOUR CORNER LADY<br>AND PROMENADE THE HALL               | (4 bars) | Swing own partner.   |
| 9 | PROMENADE  | (8 bars) | Partners join hands in skat-<br>ing position and walk coun-<br>terclockwise back to place. |

The dance is repeated three more times until all have original partners. The entire dance may then be repeated with "The two head gents cross over and by the opposite stand," etc.

## ENDING

- |    |                                    |          |  |
|----|------------------------------------|----------|--|
| 10 | ALLEMANDE LEFT YOUR<br>CORNERS     | (4 bars) | Corners face and take left<br>hands, walk around each<br>other and back to place.          |
| 11 | ALLEMANDE RIGHT YOUR<br>PARTNERS   | (4 bars) | Partners face and take<br>right hands, walk around<br>each other and back to<br>place.     |
| 12 | PROMENADE, EVERYBODY,<br>PROMENADE | (8 bars) | Partners join hands in skat-<br>ing position and walk coun-<br>terclockwise back to place. |



# LIFE ON THE OCEAN WAVE

(continued)

Intro. 2  
Dance 5  
Ending 10

Arranged by  
G. Fielder

## Introduction 1

Tune: Life on the Ocean Wave

# CAPTAIN JINKS

## INTRODUCTION

### Singing Call

- |   |   |          |   |
|---|---|----------|---|
| 1 | HONOR YOUR PARTNERS<br>HONOR YOUR CORNERS | (4 bars) | Partners face and bow.<br>Corners face and bow. |
|---|---|----------|---|

### DANCE

- |   |   |          |   |
|---|---|----------|---|
| 2 | DO-SI-DO YOUR CORNERS,<br>YOUR CORNERS, YOUR<br>CORNERS   | (4 bars) | Corners face, pass right<br>shoulders and backward to<br>place.   |
| 3 | DO-SI-DO YOUR PARTNERS<br>FOR THAT'S THE STYLE<br>IN THE ARMY   | (4 bars) | Partners face, pass right<br>shoulders, walk around<br>each other and backward to<br>place.                                     |
| 4 | ALLEMANDE LEFT YOUR<br>CORNERS, YOUR CORNERS,<br>YOUR CORNERS   | (4 bars) | Corners face, join left<br>hands and walk around<br>each other and back to<br>place.  |
| 5 | ALLEMANDE RIGHT YOUR<br>PARTNERS FOR THAT'S THE<br>STYLE IN THE ARMY  | (4 bars) | Partners face, join right<br>hands, walk around each<br>other and back to place.  |
| 6 | BALANCE TO YOUR CORNERS,<br>YOUR CORNERS, YOUR<br>CORNERS   | (4 bars) | Corners join both hands,<br>step left, swing right foot<br>across and then step right<br>and swing left foot across.<br>Repeat. |
| 7 | SWING YOUR CORNER LADY  | (4 bars) | Each boy swings his cor-<br>ner girl and then prome-<br>nades her around the circle<br>back to his original place.              |
| 8 | AND PROMENADE THE HALL<br>PROMENADE AROUND THE HALL<br>AROUND THE HALL, AROUND THE HALL<br>PROMENADE AROUND THE HALL<br>FOR THAT'S THE STYLE IN THE ARMY. | (8 bars) |   |

At the conclusion of 7 each boy has a new partner. The dance is repeated three times until each boy has his original partner.

This dance may also be used as a circle dance.



# CAPTAIN JINKS

(continued)

## Introduction 1

Arranged by G. Fielder

Musical notation for the Introduction, measures 1 through 4. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef.

## Dance 2-6

3-7

Musical notation for the Dance section, measures 2 through 6. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef.

4-8

Musical notation for the Dance section, measures 7 through 8. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef.

5-8

Musical notation for the Dance section, measures 9 through 8. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef.

*D.S. || last ending*

Musical notation for the last ending, measures 9 through 8. The key signature is one sharp (F#) and the time signature is 6/8. The melody is in the treble clef, and the bass line is in the bass clef.

**Tune:** Captain Jinks



# HOT TIME IN THE OLD TOWN TONIGHT

## INTRODUCTION

### Singing Call

- |   |   |          |   |
|---|---|----------|---|
| 1 | HONOR YOUR PARTNERS<br>HONOR YOUR CORNERS | (4 bars) | Partners face and bow.<br>Corners face and bow. |
|---|---|----------|---|

### DANCE

- |    |  |          |  |
|----|--|----------|--|
| 2  | FIRST COUPLE RIGHT AND<br>CIRCLE FOUR HANDS ROUND  | (4 bars) | Couple One goes to Couple Two. They take hands forming a circle moving to the left.  |
| 3  | PICK UP TWO, AND CIRCLE<br>SIX HANDS ROUND   | (4 bars) | The Head Boy drops the hand of the girl in Couple Two and takes the hand of the girl in Couple Three, thus drawing Couple Three into the circle. |
| 3  | PICK UP TWO, AND<br>CIRCLE EIGHT HANDS<br>ROUND  | (4 bars) | The Head Boy drops the hand of the girl in Couple Three and takes the hand of the girl in Couple Four, thus drawing Couple Four into the circle. |
| 5  | THERE'LL BE A HOT TIME<br>IN THE OLD TOWN TONIGHT  | (4 bars) | The eight circle to the left and back to place.  |
| 6  | ALLEMANDE LEFT WITH<br>THE LADY ON THE LEFT  | (4 bars) | All corners face, join left hands and walk around each other and back to place.  |
| 7  | ALLEMANDE RIGHT WITH<br>THE LADY ON THE RIGHT  | (4 bars) | All partners face, join right hands, walk around each other and back to place.   |
| 8  | ALLEMANDE LEFT WITH<br>THE LADY ON THE LEFT  | (4 bars) | All corners face, join left hands and walk around each other and back to place.  |
| 9  | AND IT'S GRAND RIGHT<br>AND LEFT ALL AROUND  | (8 bars) | Meet partners with right hands left to the next and on until you meet your partner.  |
| 10 | MEET YOUR PARTNER<br>WITH A DO-SI-DO   | (4 bars) | Partners face, pass right shoulders, walk around each other and backward to place.   |
| 11 | GIVE HER A SWING AND<br>THEN YOU LET HER GO  | (4 bars) | Swing your partner.  |
| 12 | PROMENADE ROUND WITH<br>THE PRETTIEST GIRL IN<br>TOWN<br>THERE'LL BE A HOT TIME<br>IN THE OLD TOWN TONIGHT | (8 bars) | Promenade counterclockwise around the circle until back to original places.  |

# HOT TIME IN THE OLD TOWN TONIGHT

(continued)

Arranged by G. Fielder

## Introduction 1

Dance 2-6-10

Musical notation for the Introduction 1 section, measures 1-6. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is written for piano (p) with a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The first measure is a whole rest in the treble and a half note B-flat in the bass. The second measure is a whole rest in the treble and a half note G in the bass. The third measure is a whole rest in the treble and a half note F in the bass. The fourth measure is a whole rest in the treble and a half note E in the bass. The fifth measure is a whole rest in the treble and a half note D in the bass. The sixth measure is a whole rest in the treble and a half note C in the bass.

3-7-11

Musical notation for the 3-7-11 section, measures 7-11. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is written for piano (p) with a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The seventh measure is a whole rest in the treble and a half note B-flat in the bass. The eighth measure is a whole rest in the treble and a half note G in the bass. The ninth measure is a whole rest in the treble and a half note F in the bass. The tenth measure is a whole rest in the treble and a half note E in the bass. The eleventh measure is a whole rest in the treble and a half note D in the bass.

4-8-12

Musical notation for the 4-8-12 section, measures 12-16. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is written for piano (p) with a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The twelfth measure is a whole rest in the treble and a half note B-flat in the bass. The thirteenth measure is a whole rest in the treble and a half note G in the bass. The fourteenth measure is a whole rest in the treble and a half note F in the bass. The fifteenth measure is a whole rest in the treble and a half note E in the bass. The sixteenth measure is a whole rest in the treble and a half note D in the bass.

5-9-12-

Musical notation for the 5-9-12- section, measures 17-21. The key signature is one flat (B-flat), and the time signature is 2/4. The notation is written for piano (p) with a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The seventeenth measure is a whole rest in the treble and a half note B-flat in the bass. The eighteenth measure is a whole rest in the treble and a half note G in the bass. The nineteenth measure is a whole rest in the treble and a half note F in the bass. The twentieth measure is a whole rest in the treble and a half note E in the bass. The twenty-first measure is a whole rest in the treble and a half note D in the bass.

Tune: Hot Time in the Old Town Tonight



# TAKE A LITTLE PEEK

## INTRODUCTION

- |   |  |          |   |
|---|--|----------|---|
| 1 | ALL JOIN HANDS AND<br>CIRCLE UP LEFT                           | (4 bars) | All eight join hands and<br>walk clockwise. |
| 2 | NOW CIRCLE TO THE<br>RIGHT                                     | (4 bars) | All turn and walk counter-<br>clockwise.    |
| 3 | BREAK THAT CIRCLE WITH<br>A SWING, SWING, EVERY-<br>BODY SWING | (4 bars) | Everyone swings with own<br>partner.        |

## DANCE

- |   |   |          |   |
|---|---|----------|---|
| 4 | FIRST COUPLE LEAD TO<br>THE RIGHT OF THE RING<br>AROUND THAT COUPLE AND<br>TAKE A LITTLE PEEK | (4 bars) | First Couple joins inside<br>hands and walks to Couple<br>Two. They peek at each<br>other around the back of<br>Couple Two. |
| 5 | BACK TO THE CENTER AND<br>SWING YOUR SWEET  | (2 bars) | First Couple goes back to<br>the center and swings.   |
| 6 | AROUND THAT COUPLE AND<br>PEEK ONCE MORE  | (2 bars) | Repeat 1.   |
| 7 | BACK TO THE CENTER AND<br>SWING ALL FOUR AND ON<br>TO THE NEXT                                | (4 bars) | Couples One and Two<br>swing.   |

The First Couple then goes to Couple Three and repeats 4 through 7 and then on to Couple Four. The entire pattern is then danced with the Second Couple doing "Take a Little Peek," and then Couples Three and Four.

## ENDING

- |    |  |          |  |
|----|--|----------|--|
| 8  | ALLEMANDE LEFT WITH<br>YOUR LEFT HAND                | (2 bars) | Corners face and take left<br>hands, walk around each<br>other and back to place.    |
| 9  | RIGHT TO YOUR PARTNER<br>AND RIGHT AND LEFT<br>GRAND | (6 bars) | Face partner and take<br>right hands, pass on giving<br>left hands to the next, etc. |
| 10 | PROMENADE, BOYS,<br>PROMENADE                        | (4 bars) | When meeting partner take<br>skating position and return<br>to own place.            |



# TAKE A LITTLE PEEK

(continued)

Introduction 1

Dance 4

Ending 8

Arranged by G. Fielder

The first system of musical notation is in 2/4 time. The treble clef staff contains a melody of eighth and sixteenth notes. The bass clef staff contains a simple harmonic accompaniment of quarter notes. A measure rest of 9 measures is indicated above the treble staff.

The second system of musical notation continues the melody and accompaniment. A measure rest of 6 measures is indicated above the treble staff.

The third system of musical notation concludes the piece. A measure rest of 3 measures is indicated above the treble staff. The system ends with a double bar line.

Tune: Little Brown Jug

# BIRDIE IN THE CAGE

## INTRODUCTION

- |   |   |          |  |
|---|---|----------|--|
| 1 | ALL JUMP UP AND NEVER<br>COME DOWN, SWING YOUR<br>HONEY ROUND AND ROUND | (8 bars) | All jump up and clap hands high overhead. Swing own partner.                     |
| 2 | PROMENADE, BOYS,<br>PROMENADE   | (8 bars) | Partners join hands in skating position and walk counterclockwise back to place. |

## DANCE

- |   |   |          |  |
|---|---|----------|--|
| 3 | FIRST COUPLE TO THE<br>RIGHT AND CIRCLE<br>FOUR HANDS ROUND       | (4 bars) | First Couple walk to Couple Two. Join hands and walk to left.  |
| 4 | BIRDIE IN THE CAGE AND<br>THREE HANDS ROUND                       | (4 bars) | First Girl steps into the center and the other three join hands and circle around her.                     |
| 5 | BIRDIE FLIES OUT, THE<br>CROW HOPS IN                             | (4 bars) | First Girl steps out and joins hands and the First Boy steps into the center while the other three circle. |
| 6 | THE CROW HOPS OUT AND<br>IT'S SWING, SWING, BOTH<br>COUPLES SWING | (4 bars) | First Boy steps out and both couples swing.  |

Couple One moves on to Couple Three and then Four, repeating the pattern 3 through 6. The entire pattern is then danced with the Second Couple leading, and then Couples Three and Four.

## ENDING

- |   |  |          |  |
|---|--|----------|--|
| 7 | ALLEMANDE LEFT WITH<br>YOUR LEFT HAND                | (4 bars) | Corners face, take left hands, and walk around each other and back to place.   |
| 8 | RIGHT TO YOUR PARTNER<br>AND RIGHT AND LEFT<br>GRAND | (8 bars) | Face partner and take right hands, pass on giving left hands to the next, etc. |
| 9 | PROMENADE EIGHT WHEN<br>YOU GET STRAIGHT             | (4 bars) | When meeting own partner take skating position and return to own place.        |

# BIRDIE IN THE CAGE

(continued)

G. Fielder

Introduction 1

Dance 3

Ending 7

1—  
1  
4  
8

2—  
2  
5  
8

2—  
2  
6  
9



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